COLLEGE RADIO

See You
in Chicago
MARCH 29-31, 1968

The Voice Of A Great Industry

February, 1968

HOW TO BECOME A
RADIO ANNOUNCER

You can always buy this record for $2.98. But today you can get it for a 5c stamp.

5¢
U.S. MAIL

What better way to learn how you can get into broadcasting than have a professional announcer tell you. And that's exactly what this recording is, a professional announcer describing how you may get into the field of broadcasting.

Announcers who are entering radio today, and those who will enter radio next month and next year, are now working at some other job

They get their announcing education while still employed in their present position. When they graduate, they quit and go right into their broadcasting job.

New announcers, disc jockeys and newscasters usually get their first jobs in broadcasting by getting proper training from a professional announcing school, after graduation the school helps them get their first position. What length of time must you spend going to school? What pay you can expect in broadcasting? And what qualifications must you have in order to get into radio? Well, that's all answered in this free record.

We are glad to send you this free record. It's yours just for the asking. But, we ask one thing of you. Be fair. It is only for those who are sincerely interested in getting into announcing.If you just want the record for the sake of curiosity, or just because it's free, don't order it. You may be getting the copy which would be sent to someone who really wants to become an announcer,

One thing more: You must be 18 or over.

COLUMBIA SCHOOL OF BROADCASTING
4444 GEARY BOULEVARD
SAN FRANCISCO, CALIFORNIA 94118

Yes. I want a free copy of "How to Become a Radio Announcer." Hurry.

Please print

Name____________________

Address____________________

City__________ State__________ Zip______

Age__________ Phone__________

(not affiliated with CBS, Inc.)

College Radio

FEBRUARY, 1968
Vol. 5 — No. 4

THOMAS McCLOUD, JR.
Editor and Publisher
J. THEODORE ANAGNOSON
Managing Editor
STEPHEN F. DABNEY
Associate Editor
LAWRENCE E. FIERY
Asst. Managing Editor
JOHN R. FISHBACK
Art Director
DONALD L. O'NEIL
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CHARLES D. CONRAD
Business Manager
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Circulation Manager
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ROBERT I. FREEDMAN
Contributing Editors

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ON THE COVER:

Welcome aboard your flight to Chicago! This United DC-8-61 is part of the fleet that will be bringing IBS Convention delegates to the Windy City on March 29.

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From the Editor . . .

College Broadcasters must have made New Year's resolutions!

867-0121 in Bethlehem hasn't stopped ringing since January 1! Everything seems in high gear . . . we've been hearing from Regional Directors, the Convention committee, Iota Beta Sigma . . . you name it.

1967 was a good year for college broadcasting. But the growth IBS, and *CR*, have brought with it growth pains. This year more than ever, the System is in need of dedicated staff and program offices. Key workers (often behind-the-scene, for example, Circulation Manager Tom Mitchell) are graduating and moving on.

To continue to serve the industry, IBS needs the participation of its member staions.

NATIONAL NEWS

NEW IBS MEMBERS

IBS membership, at the beginning of the new year, hit an all time high of 320 stations.

According to director of member services Robert Tarleton, twenty-five stations have joined the IBS ranks since September, 1967. The new stations welcomed this month are:

WJCR—Jones College
Jacksonville, Fla. 32211

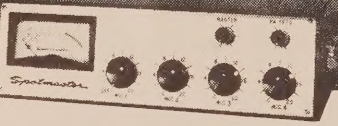
WICB AM-FM—Ithaca College
Ithaca, New York 14850

WVNB—Nahtaniel Hawthorne Coll., Antrim, N.H. 03440

KBIL—St. Louis University
St. Louis, Mo. 63103

WFCI-FM—Franklin College
Franklin, Ind. 46131

SPOTMASTER
Solid-State Portable
REMOTE AMPLIFIER



The RA-4CA is a lightweight, four-channel portable mixer amplifier specifically designed for remote broadcast or auxiliary studio use. It is completely self-contained and operates from either AC or batteries (switching automatically to battery operation if AC power fails); runs as long as 200 hours on low-cost "D" cells. It offers four microphone channels with master gain and P.A. feed, all controlled from the front panel. Lightweight construction (just 11 pounds with batteries), a convenient carrying handle and a snap-on front cover mean the RA-4CA can be easily set up to operate anywhere. For further information, please write or call today:

Spotmaster
BROADCAST ELECTRONICS, INC.
8810 Brookville Road
Silver Spring, Maryland 20910
Area Code 301 • 588-4983

WGVU—University of Dubuque
Dubuque, Iowa 52001

KACC—Abilene Christian Coll.
Abilene, Texas 79601

WAJC—Washington & Jefferson Coll., Washington, Pa. 15301

WCAB—Alderson-Broaddus Coll.
Philippi, W. Va. 26416

WYUR—Yeshiva College
New York, N.Y. 10033

WMJB—Macomb County Com. Coll., Warren, Mich. 48093

WSTB—Southern Technical Inst.
Marietta, Ga 30061

WMSR—Millersville State Coll.
Millersville, Pa. 17551

WTGR—Memphis State University
Memphis, Tenn. 38111

SPARTA MERGES WITH C. E. C.

SPARTA MERGES . . . .

Sparta Electronic Corporation, Sacramento, Calif., manufacturer and worldwide marketer of professional broadcast products, has merged with Computer Equipment Corporation through an exchange of stock, according to an announcement made on January 5, 1968 by William J. Overhauser, president of Sparta and founder of the six-year-old-firm.

Sparta becomes a wholly-owned subsidiary of C.E.C., a publicly held company with corporate headquarters in South El Monte, Calif. No personnel or operational changes will be made at Sparta, according to Overhauser.

Sparta products are marketed throughout the world under the trade names of SPARTA and SPARTA-MATIC. Recently developed equipment includes control room audio consoles, remote amplifiers, turntables, tape cartridge systems and related products.

Two years ago, Sparta's third expansion move to its present location more than doubled previous office, plant and warehouse space.

Hugh Moore is president of C.E.C.; Phil Gundy is executive vice president. The company now has six other divisions, including Jampro Antenna Company, also of Sacramento; Vega Electronics Corporation; and the recently acquired Bendix Marine Division.

CALENDAR

2/14/68	March CR deadline
3/ 1/68	IBS Convention travel reservation deadline
3/ 1/68	IRTF Scholarship application deadline
3/13/68	April CR deadline
3/15/68	IBS Convention registration deadline
3/18-3/22/68	IEEE Convention and Exhibition, New York Hilton and the Coliseum, New York
3/30/68	Iota Beta Sigma Second Biennal Grand Conclave, Palmer House, Chicago, Ill.
3/30 3/31/68	NAFMB Annual Convention, Palmer House, Chicago, Ill.
3/30, 31/68	IBS 29th Annual Convention, Palmer House, Conrad Hilton, Hotel, Chicago, Ill.
3/31-4/ 3/68	NAB Annual Convention, Conrad Hilton Hotel, Chicago, Ill.
4/18, 19/68	IRTS College Conference and Faculty Conference, Hotel Roosevelt, N.Y. 420 Lexington Ave., N.Y.

A DEATH IN THE FAMILY

Jim Welsh, of the IBS Board of Directors, passed away during the month of December, 1967.

Jim worked in College broadcasting for many years. He was a founder of KAL-AM six years ago and managed the station through its growth to a current staff size of 150 and call letter change to KALX. Before being elected to the IBS Board, Jim served as Pacific Coast Regional Director in 1966-67 and energetic editor of the UCRN News Note.

A graduate of Berkeley, Jim received his BSEE in June 1967. He was 26 years of age, his home in San Francisco.

(More N N on Page 29)

SOUND SURVEYS . . .

Sound Surveys, long the mark of the commercial "Top 40" station, have found a new home on many college campuses. College Radio stations have found them attractive and enticing.

The reason is clear: promotion. Whether stacked in the cafeteria, shoved in mailboxes, or hung on bulletin boards, they sell their product loud and clear.

Methods of rating vary . . . sometimes votes are cast, or stores polled, or request phone calls counted. Printing sophistication also varies, and who's to say a mimeographed chart isn't just as effective as a printed one. In fact, the old rule still applies: "It's what you get for your dollar that counts."

Although primary use is on-campus promotion, most surveys are mailed to sponsors, advertisers and record companies.

The "Puma Survey", of Radio Station WOWI at St. Joseph's College in Rensselaer, Indiana, is shown on this page, and described below.

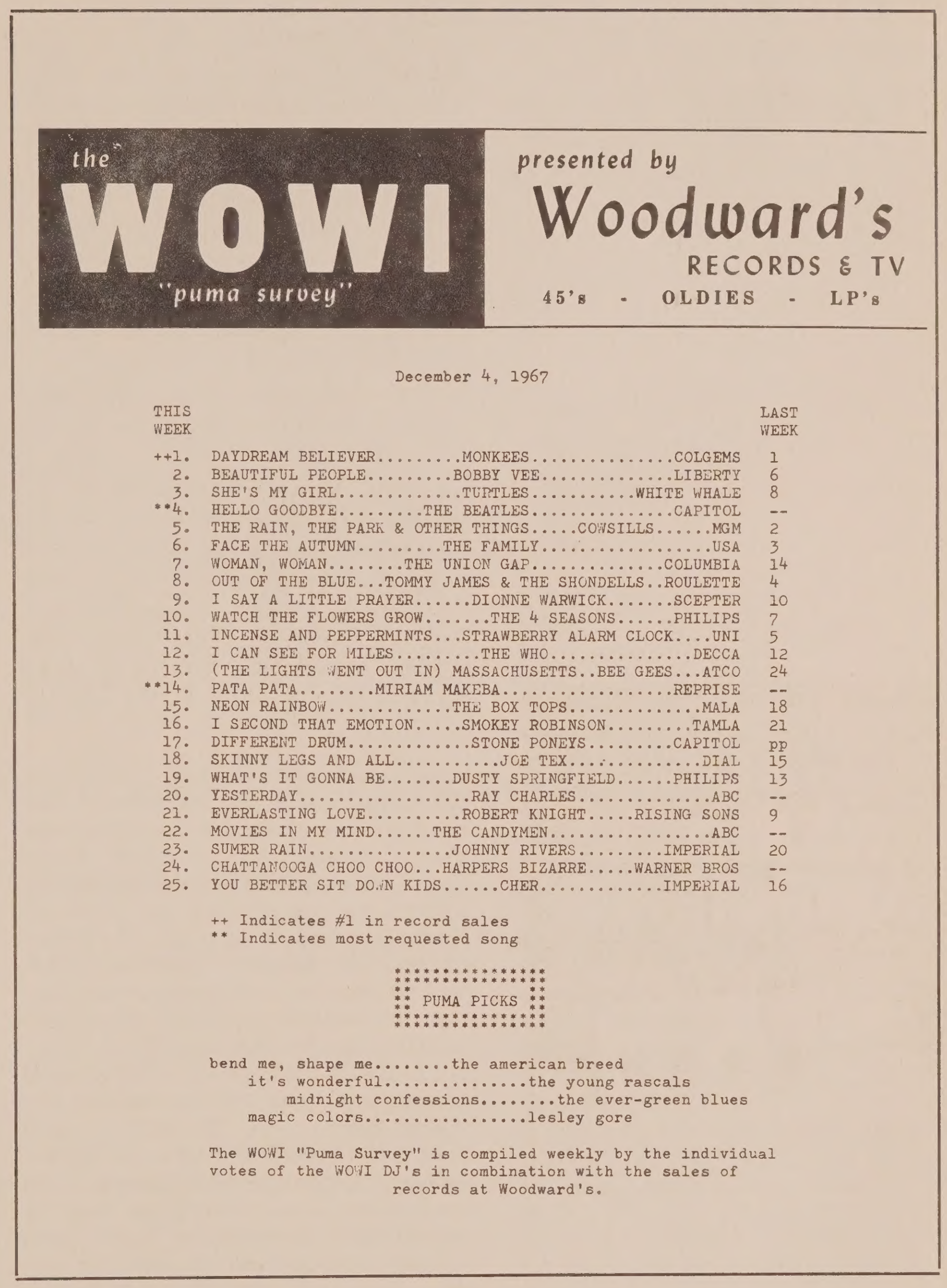
PUMA: the nickname of the school; the Puma is synonymous with the Cougar. There is a long detailed story of a Puma running wild in Indiana many years ago etc., and that's how we got our name. Nice, huh?

Distribution: print 300 week; 25 go to sponsor, 30 for mailing and station use and the rest in the 2 cafeterias for the students.

Compiled: Each Rock Jock is given a vote, he picks his top ten each week; and Woodward's compiles its top 25. The two are combined.

Cost: It was printed on 4 colors of paper, with the agreement being that the Sponsor would receive equal billing in the banner. To make the station call stand out, the printing was reversed (a printing technique). It gives the impression of WOWI having more, but both actually share the Banner. The printing cost for 7,000 copies (2 semesters supply) was $95.00. The sponsor paid $110.00 which paid for the survey, and they are mentioned each week during the Monday night survey program (6:30-9:00 p.m.); these are spots ad lib commercials. The banner is the only thing printed by printer, the weekly listing is stenciled at the college printing office.

History: The first "Puma Survey" was compiled for Station use only on January 2, 1967. Three weeks later it was decided to stencil it for the student body (cost $2.50 week). It was then that we realized that the survey would be good PR and began compiling a mailing list (started with 4 large marker Rockers). In early Spring '67 the survey was mentioned for advanced predictions by WLS in Chicago. It continued without Banner and Sponsor until November 27, 1967. —CR



the WOWI "puma survey"

presented by

Woodward's

RECORDS & TV

45's - OLDIES - LP's

December 4, 1967

THIS WEEK				LAST WEEK
++1.	DAYDREAM BELIEVER	MONKEES	COLGEMS	1
2.	BEAUTIFUL PEOPLE	BOBBY VEE	LIBERTY	6
3.	SHE'S MY GIRL	TURTLES	WHITE WHALE	8
**4.	HELLO GOODBYE	THE BEATLES	CAPITOL	--
5.	THE RAIN, THE PARK & OTHER THINGS	COWSILLS	MGM	2
6.	FACE THE AUTUMN	THE FAMILY	USA	3
7.	WOMAN, WOMAN	THE UNION GAP	COLUMBIA	14
8.	OUT OF THE BLUE	TOMMY JAMES & THE SHONDELLS	ROULETTE	4
9.	I SAY A LITTLE PRAYER	DIONNE WARWICK	SCEPTER	10
10.	WATCH THE FLOWERS GROW	THE 4 SEASONS	PHILIPS	7
11.	INCENSE AND PEPPERMINTS	STRAWBERRY ALARM CLOCK	UNI	5
12.	I CAN SEE FOR MILES	THE WHO	DECCA	12
13.	(THE LIGHTS WENT OUT IN) MASSACHUSETTS	BEE GEES	ATCO	24
**14.	PATA PATA	MIRIAM MAKEBA	REPRISE	--
15.	NEON RAINBOW	THE BOX TOPS	MALA	18
16.	I SECOND THAT EMOTION	SMOKEY ROBINSON	TAMLA	21
17.	DIFFERENT DRUM	STONE PONEYS	CAPITOL	pp
18.	SKINNY LEGS AND ALL	JOE TEX	DIAL	15
19.	WHAT'S IT GONNA BE	DUSTY SPRINGFIELD	PHILIPS	13
20.	YESTERDAY	RAY CHARLES	ABC	--
21.	EVERLASTING LOVE	ROBERT KNIGHT	RISING SONS	9
22.	MOVIES IN MY MIND	THE CANDYMEN	ABC	--
23.	SUMER RAIN	JOHNNY RIVERS	IMPERIAL	20
24.	CHATTANOOGA CHOO CHOO	HARPERS BIZARRE	WARNER BROS	--
25.	YOU BETTER SIT DOWN KIDS	CHER	IMPERIAL	16

++ Indicates #1 in record sales
** Indicates most requested song

PUMA PICKS

bend me, shape me........the american breed
it's wonderful..............the young rascals
midnight confessions........the ever-green blues
magic colors................lesley gore

The WOWI "Puma Survey" is compiled weekly by the individual votes of the WOWI DJ's in combination with the sales of records at Woodward's.

EDITORIALIZING . . .

- - - continued from December issue

EDITORIAL FORMS . . .

Argumentative Editorial: This form is often the most difficult to research and write. It usually takes an upcoming event such as an election, an appointment to public office, etc., and argues logically what will happen from cause to effect. See Figs. 7-5, 7-6, and 7-7. Such editorials require substantial logic. They must contain substance and clarity of reason. Often, facts are not too readily available for the subjects covered. Such editorials sometimes take the form of a prediction by the station.

Call-For-Action Editorial: This editorial usually states a problem or situation and then calls for action, detailing the solution. See Fig. 7-8. It is the easiest to research and to write, but also it is often abused. Too many stations, when first editorializing, bombard their listeners with plea after plea for decisive action. Finally, listeners become deaf to the calls and the station's editorializing efforts are shattered.

Persuasive Editorial: Another name for this form is "soft-sell." If a problem does not need immediate action, the station trys to convince by suggestion, interference, and thoughtful psychology. See Fig. 7-17. In such cases the writer must be subtle and somewhat sophisticated in his approach.

Entertaining Editorial: This form offers a station the opportunity to have fun. Satire, humor, and comedy in the news can be the subject for such editorials whose sole purpose is to entertain. See Fig. 7-9. Broadcasters, unfortunately, use this form least, perhaps because it requires a good writer with imagination.

HOW TO EDITORIALIZE

Once a station decides to editorialize, it must decide 1. how subjects will be selected; 2. who will research and write them; 3. what frequency they will be included in the station's on-air programming; 4. Who will read them on the air, and 5. how they will be broadcast.

Selecting Editorial Subjects: In most stations, editorial subjects are selected by a committee. For example, the Station Manager, News Director, and other station personnel may meet as an Editorial Policy Board to determine what subjects should be explored for possible editorials. Stations broadcasting daily editorials usually hold such meetings once or twice a week, at which time several subjects are chosen for investigation. Less frequent meetings are held in stations editorializing weekly or irregularly, but even though editorializing may be on an irregular basis, the Board should meet often to keep interest alive. In selecting subjects, all possibilities must be considered on the basis of individual merit and urgency. There is no simple formula for selection; each subject must be considered on its own importance.

(continued on page 24)

David A. Dary is Director of News, Studio Broadcasting System and KTSB-TV in Topeka, Kansas. He has worked as News Director at KWFT in Wichita Falls, Texas (where his three-man department earned the station 2 AP Citations and 12 UPI awards), and Washington correspondent for CBS. After 3 years with CBS News in the Capitol, Dary became manager of Local News for NBC in Washington where, for four years, he administered a 33-man news department for NBC owned and operated WRC and WRC-TV. The *Radio News Handbook* is written for both the trade and students of broadcasting. The book sells for $7.95 and can be ordered from TAB BOOKS, Monterey & Pinola Aves., Blue Ridge Summit, Pa. 17214. Illustrations courtesy WWDC in Washington.

MISGUIDED EFFORT

Broadcast of ths editorial by WWDC Vice President Ben Strouse began on February 23, 1966. We welcome comments.

Those militants who propose to blackjack local merchants into giving money to a "Free D-C" fund are wrong. They are injuring the cause of local self government for the nation's capital. If they seriously think they can influence the Congress into voting home rule by intimidating local merchants on a "contribute or else" basis, they're out of their minds. Have they never heard: "Millions for defense, not one cent for tribute?" What better ammunition could they possibly give home rule opponents?

WWDC has long believed in and supported D-C home rule. We continue to. But we do not propose to contribute a thin dime to any so-called "Merchants and Businessmen's Committee to Free D-C." Any citizen who does contribute out of fear or intimidation is being blackmailed in a fashion not unlike that employed by the Viet Cong, the Mafia, and the Ku Klux Klan.

We say merchants have a right to support home rule, oppose it, or to have no opinion about it — if they so choose. It is not for us — or anyone else, for that matter — to deny them these options. In our book that's what freedom is all about.

When home rule militants choose to ride roughshod over this principle, their efforts become self defeating.

Fig. 7-5. Argumentative editorials take a stand on an issue, as does this one.

DISTINGUISHED CREDENTIALS OFFERED

Broadcast of this editorial by WWDC Vice President Ben Strouse began on March 9, 1966. We welcome comments.

To his many admirers in northern Virginia, the decision of former State Senator Armstead Boothe of Alexandria to offer himself as a U. S. Senate candidate is good news.

Throughout his career, Senator Boothe has been an articulate advocate of forward-looking policies in the fields of education and health. Like most Virginians, he's devoted to state rights. But he recognized much earlier than most that the best defense of such rights is an intelligent expansion of state responsibility. His courageous pursuit of this goal inevitably led to a clash with the status-quo state Democratic organization. The result: Boothe lost his bid for statewide office in 1961. Yet he has lived to see his former opponents converted to the approach he so ably advanced.

Now it's 1966. And Virginians are making a valiant attempt to catch up with responsibilities long neglected. By throwing his hat in the U. S. Senate race, Armstead Boothe offers imposing credentials to be a leader in that cause.

Fig. 7-6. Argumentative editorials, or any other type, need not be lengthy to be effctive, as illustrated here.

FM-250H
250 watts

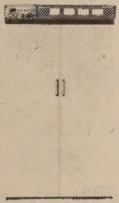
FM-1H
1KW

FM-3H
3 KW

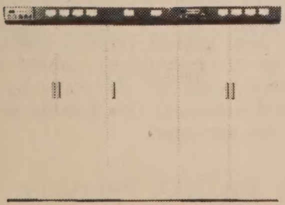
FM-5H
5 KW

FM-7.5H
7.5 KW

FM-10H
10 KW

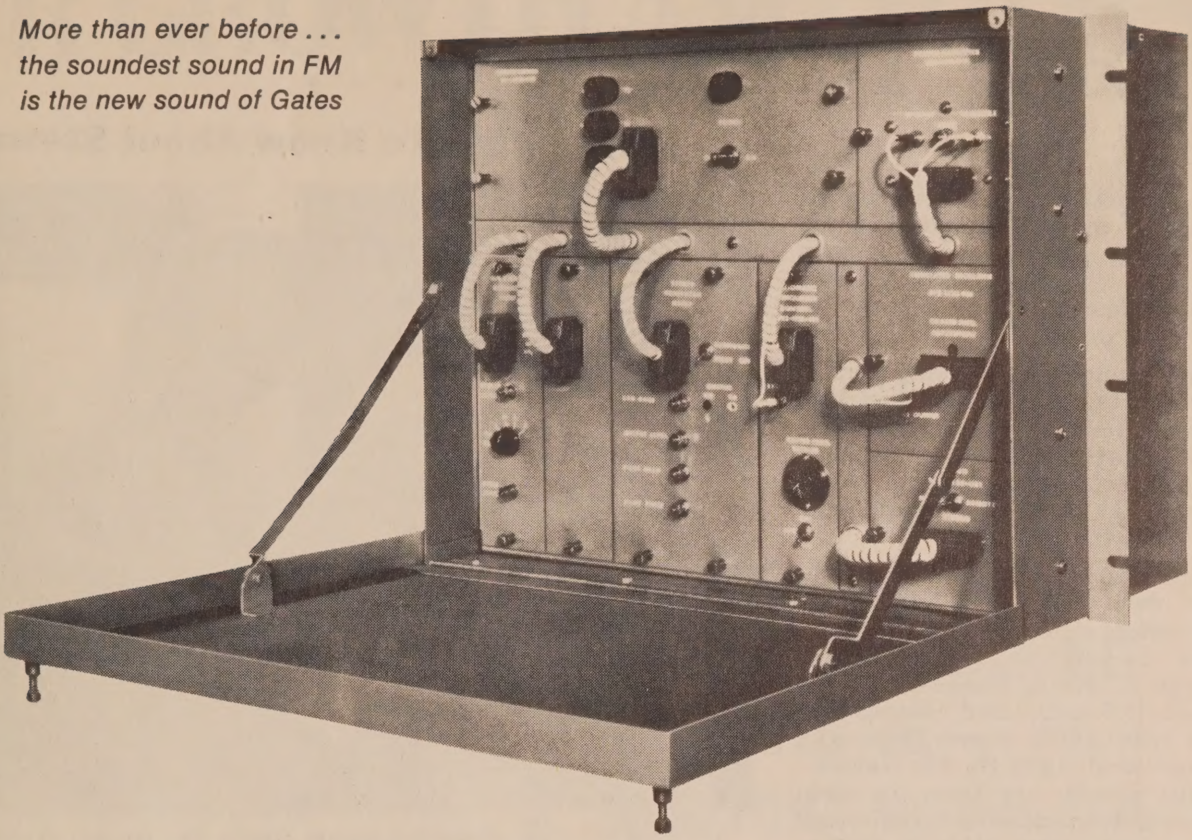


FM-20H
20 KW



FM-40H
40 KW

More than ever before . . .
the soundest sound in FM
is the new sound of Gates



FM BROADCASTING BREAKTHROUGH:

"DCFM" (direct carrier frequency modulation) in a new 100% solid-state 10-watt exciter

One-tube, 1KW; two-tube, 3KW; two-tube 5KW; two-tube, 10KW and three-tube, 20KW transmitters! Eight brand-new FM transmitters, all made possible through a Gates engineering breakthrough — a solid-state exciter employing "DCFM" (direct carrier frequency modulation) where modulation occurs at carrier frequency.

The new Gates exciter is self-contained, of modular construction. It is the heart of all new Gates "H" Series FM transmitters.

All "H" models are FCC-type accepted, and available for prompt delivery.

For complete descriptive brochure, write today.

GATES HARRIS INTERTYPE CORPORATION

GATES RADIO COMPANY
QUINCY, ILLINOIS 62301, U.S.A.
A subsidiary of Harris-Intertype Corporation

Flying To Chicago . . .

--Or-- What To Know About Stewardesses

A United Air Lines stewardess trainee fastens the seat belt of classmate assuming the role of a foreign-speaking passenger during a simulated emergency in a full-scale jet mockup. Forty hours are devoted to this phase of stewardess training.

Stewardess service, like the air transport industry itself, has undergone a tremendous change in the more than three-and-one-half decades since the first young woman took to the air.

The young ladies serving you on your United Air Lines flight to Chicago for the 29th Annual National Intercollegiate Broadcasting System Convention are better trained and more experienced than anyone ever envisioned.

United Air Lines expects to employ about 9,000 stewardesses by 1975—more than double the number now in service, according to George E. Keck, president of the airline. U.S. scheduled airlines now have some 15,000 stewardesses and of that total, 3,855 fly for United.

This is a far cry from the eight young women — all registered nurses—who went aloft in 1930 as the first air stewardesses.

The idea was originated by Ellen Church, who studied nursing at the University of Minnesota. She was quite interested in aviation and convinced that air travel was destined for a major role in transportation. While employed as a nurse in San Francisco in 1929 she got the notion that feminine flight attendants would enhance airline service.

Miss Church unfolded her plan to S. A. Stimpson of Boeing Air Transport, a predecessor company of United. The Boeing people eyed it dubiously, but after some persuasion, agreed to a three-month trial.

Standing in front of the Boeing 80-A tri-motor are the world's first stewardesses who flew on United Air Lines' San Francisco - Chicago route. Service began on May 15, 1930 as an experiment, but quickly gained the favor of air travelers.

Recruiting at hospitals in San Francisco and Chicago, Miss Church signed up seven girls. All were registered nurses, not only because their presence was thought to be reassuring to passengers making their first flights, but, as Boeing officials said, "We want institutionally trainer persons accustomed to discipline, since discipline is paramount at all times."

But their job was more than that of medical attendants. In contrast to the carefully circumscribed duties of today's stewardesses, the girls occasionally swept out cabins, lugged passengers' baggage and, in unusual cases, even helped refuel planes.

Many pilots looked upon the young women as rank interlopers. The hardworking newcomers won their respect before many flights had passed and soon were regarded as valuable members of the crew.

The common belief was that stewardess service was merely a fad, but this began to fade as more and more girls were employed. The "fad" reached the status of an established career when, in 1938, United established an "air stewardess

(continued on page 24)

In the aftermath of the blizzard which blanketed the Midwest, these trainees at United Air Lines stewardess school near Chicago combined swimming with snowmen. The heated pool is connected to the modern training center near O'Hare International Airport by an underground passage; the bubble is removed in the summer.

OUR GROWTH AND YOURS

You may not be particularly impressed by the fact that our staff has gone from less than 50 to over 3500 in the past fifteen years. But we'd like you to know about the growth behind that growth—the growth of our people, more than one-third of whom are professional engineers and scientists.

Our people have grown because they have found satisfying work in a relatively small segment of a relatively large and important company. They are involved in programs with high continuity factors, experiencing the satisfactions derived from doing significant work in an advanced area of electronics.

Perhaps you are the kind of person to grow with us. Here you'll find the reasons we've attracted good people. Not the least of these is the exceptional environment of the San Francisco Peninsula, where the climate is as good as any you'll find in the West, and where your children will benefit from the exceptional public schooling available in the area.

Check us out; compare the opportunity here with that available anywhere else. If we look good to you and you look good to us, it could be the beginning of the most important phase of your career.

BS/MS ME
BS/MS/PhD EE
BS/MS IE
MS/PhD Statistics/Math

See your college placement office for our brochure.

Career opportunities exist in the following areas:

E. W. Systems • Countermeasure Systems and Techniques • Systems Vulnerability • Intercept and Detections Systems • Operations Research • Reconnaissance Systems • Broadband Antennas • HF/VHF Receivers • Transmitters • Transceivers • Signal Processing • Microwave Optics • Microwave Devices • Solid State Circuits • Advanced Instrumentation • High Speed Digital Data Handling Systems • Broadband Millimeter Wave Techniques • Electronic Packaging.

Choice of California locations: Our R & D facility on the San Francisco Peninsula in Mountain View or our manufacturing facility in the beach city of Santa Cruz.

You may also address your inquiry to
C. M. Davis, P. O. Box 188-CC
Mountain View, California

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A SUBSIDIARY OF
GENERAL TELEPHONE & ELECTRONICS

An Equal Opportunity Employer

CR PERSONALITY POLL . . .

During last summer *College Radio* conducted an extensive survey of the staffs of campus stations across the country. We asked who their favorite artists are.

Tabulation of returned questionnaires has finally been completed, and we proudly announce the winners in each of the twenty categories. —CR

Pet Clark

Al Hirt

Bill Cosby

In-Person Show	Four Tops
Male Vocalist	Frank Sinatra
Female Vocalist	Pet Clark
Big Band, Orchestra or Combo	Henry Mancini
Popular Instrumental Group	Tijuana Brass
Popular Protest Group	Simon & Garfunkel
Vocal Group	The Supremes
Popular Comedy Artist	Bill Cosby
Folk, Male Vocalist	Bob Dylan
Folk, Female Vocalist	Joan Baez
Folk, Group	Peter, Paul & Mary
Jazz, Male Vocalist	Lou Rawls
Jazz, Female Vocalist	Ella Fitzgerald
Jazz, Instrumental Group	Dave Brubeck Quartet
Jazz, Instrumental Soloist	Al Hirt
Classical, Vocalist	Robert Merrill
Classical, Orchestra Conductor	Leonard Bernstein
Classical, Symphony Orchestra	New York Philharmonic
Classical Pianist	Van Cliburn
Classical Instrumental Soloist	Pablo Casals

Henry Mancini

Tijuana Brass

COLLEGE BROADCASTERS!

IF YOU...

NEED a central source of new American record product: singles and albums — monaural and stereo — by all artists — on all labels — and in all music categories

NEED the time-saving services of authoritative, expert reviewers to listen to, evaluate, and select only the best of the more than 200 singles and 120 albums released every week of the year

NEED a central source of "standards" and catalog product from which to pick and choose for additions to your library or replacement of worn records

NEED a comprehensive service that is tailored to both your budget limitations and your demands for selectivity

THEN YOU NEED RSI

Serving the musical needs of more than 8,000 broadcasters in 45 countries of the world — through the cooperation of all U.S. record labels. And providing only the best of the massive output of new record product — through the selective and astute judgement of the 7-man editorial review panel of Billboard Magazine, the world's leading weekly business paper for the music-record industry.

RSI

For full details and a free catalog of rates and services, write:

RECORD SOURCE INTERNATIONAL
165 West 46th Street
New York, New York 10036 U.S.A.

(RSI is a Division of Billboard Magazine)

WRSE - Station of the Month

WRSE-FM, the radio voice of Elmhurst College in Elmhurst, Illinois, just west of Chicago, recently completed its twenty-first year of broadcasting. Not all of it was on FM, of course. It was in 1946 that a group of World War II vets returned to Elmhurst and found that the school had acquired some surplus electronics equipment. With the permission of the then College President, Dr. Timothy Lehmann, the men set up a radio station in one of their own rooms, and Elmhurst College was on the air or, rather, on the wire. In 1947, space was allocated in Kranz Hall, and the one room there was converted to a studio and control room for WRS and later WRSE. (Wired Radio Station Elmhurst, NOT Will Religion Save Elmhurst, as some believe.) In 1949, WRSE joined the Intercollegiate Broadcasting System, at the time consisting of only eighty institutions.

From 1950 to 1962, WRSE expanded its carrier current facilities to keep pace with the construction of new dormitories (now numbering five). Of course, transmitter problems were frequent during that period, as many others working with carrier current equipment found. It was only natural for the students to become interested in FM broadcasting, and a movement in that direction began in earnest in 1959. The Student Government Association had some surplus funds in the 1961-62 school year, and WRSE requested the purchase of FM equipment. The request was granted with the stipulation that the carrier current system be retained for those students without FM radios. The college provided some additional funds, and WRSE-FM was on the way to becoming a reality. The Board of Trustees granted permission to apply for a CP from the FCC, and on December 7, 1962, WRSE-FM was on the air, serving Chicago's western suburbs at 88.7 mc. WRSE-FM had become one of only three 10-watt, non-commercial, educational college FM stations in Illinois. The other two were Wheaton and Knox.

In 1964, WRSE-FM moved into larger quarters in the new College Union Building. Facilities were expanded to three studios, a control room, and an office. Studio A is the smallest and busiest studio. All programs, some interview programs, and the campus and community newscasts originate there. Studio B is the largest stu- and includes a hexagonal table which is ideal for group discussions. The studio is large enough to have accomodated the Elmhurst College Choir and Glee Club on several occasions. WRSE-FM began subscribing to U.P.I. news in April, 1965, and as the teletype machine is housed in medium-sized Studio C, that room is used solely for newscasts. The office has storage space for the more than 2800 records in the station's library, a far cry from the Kranz Hall days when the studio was on the second floor and the record library in the basement. In fact, the size of the record collection has doubled since the move to the College Union in 1964. The permanent tape collection is housed in the office and is the pride of the staff. More than 200 tapes of lectures, discussions, and musical events on the campus provides programming that no other station in the world can duplicate. The tapes are always made available to college and community organizations who wish to use them. Both tapes and records are cross reference catalogued for efficient use, and record loss has become a thing of the past with strict control of record pulling and filing.

The studios, office, and control room are decorated in autumn

Past Station Manager, Brian Reynolds, Music Director, Jan Midgley, and present Station Manager, Tom Teuber, select music from the over 2800 album library. The station mascot looks on.

News writer, Sue Kennedy, smiles from her typewriter in Studio C, the newsroom.

WRSE
AM: 600 kc 42 hrs/wk Simult.
FM. 88.7 mc same
Six days/week
U.P.I. wire

AM audience 1300
slave, non-comm.
staff size 75

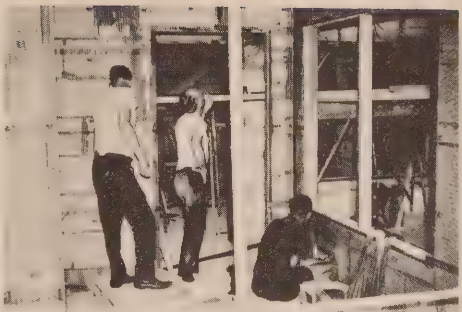
Elmhurst College
Elmhurst, Ill. 60126
312-279-4107

tones harmonizing with the decor in the rest of the building. Gold carpeting on the floors in all studios adds attractiveness and assists in sound-proofing the areas. Light gold walls and burnished gold drapes, flamingo accents, and warm browns create a pleasant atmosphere, as does the collection of student art which hangs on one wall of Studio B.

The move to new surroundings saw the purchase of a new Gatesway console, two Ampex 602 tape machines, and two Rec-O-Kut turntables, for a total of three. The remainder of the equipment was brought from Kranz Hall. Two more Ampex 602's (one for remote use) have since been added. A Gates tape cartridge machine completes the control room. The Gates transmitter and antenna are housed in the steeple of Hammerschmidt Memorial Chapel, a block from the Union. The 10-watt transmitter enables WRSE-FM to serve the communities within a ten mile radius of Elmhurst.

There are approximately seventy-five students involved in the station's operation, out of a total college enrollment of more than thirteen hundred. The station's governing body is the Executive Committee, consisting of the Station Manager, Program Director, Chief Engineer, Business Manager and Faculty Advisors. At the beginning of the 1967-68 school year, the following persons were members of the Executive Committee: Tom Teuber, Station Manager; Ken Fletcher, Program Director; Fred Sipe, Chief Engineer; Paul Kallman, Business Manager; and Charles Schmidt and Donald Low, Faculty Advisors. Dr. Donald Low has served as Faculty Advisor for fifteen years. On July 1, 1967, he assumed the position of Chairman of the Department of Speech and Dramatic Arts at Elmhurst College.

Studio B—where large groups are recorded or go on the air. The control room is seen in the background.


During construction in 1964, of expanded WRSE-FM, Frank Tuller, Donald Low, Bill Sellar run cable through internal wall conduit.

The Executive Staff, appointed by the Station Manager, represents the general staff of the station. The Executive Staff includes the News Director, Music Director, Sports Director, Publicity Director, Remote Coordinator, Production Director, and Chief Announcer. WRSE broadcasts all football games at home and away and all basketball games at home and away except during vacation periods, and one-fourth of the station's budget is allocated for sportscasts.

In addition to remote broadcasts, WRSE-FM does extensive recording of special events such as lectures and discussions. The Remote Coordinator is in charge of having the right equipment and the right engineer in the right place at the right time. And this area of the station's operation is expanding every day.

A recent addition to the Executive Staff is the position of Production Direcor. He assists in the

(continued on page 25)

Multiple choice—every one a right answer!

Bauer's line of audio consoles

There's a compact Bauer console that's right for any audio operation, simple or complex. Each console is self-contained and highly versatile, for speed and accuracy in cueing, monitoring, mixing and programming. Each is of typical Bauer high quality and reasonably priced.

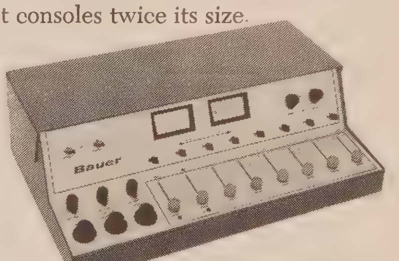
Model 915—for the remote TV truck; 8-microphone versatility with multiple inputs for turntables, tape units, projectors.

Model 912S—for 5-channel stereo in studio production and control rooms. Handles tape prerecording, remote interviews, panel shows, commercial ETs, ID spots, etc. As on-the-air console, gives fast, precise control over 13 inputs.

Model 912—a 5-mixer model for production preprogramming in studio or on remote location; excellent primary, on-the-air unit for smaller stations.

Model 910S—8-mixer stereo console with all the inputs and controls needed by any station, AM or FM, large or small.

Model 910D—dual unit, easily handles two programs simultaneously; 8 mixing channels and more useful features than most consoles twice its size.



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1601 California Ave.
Palo Alto, California 94304

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SPRING PROGRAMMING . . .

"The V.D. Epidemic" is one of 14 series being offered this spring by the IBS Program Department.

Other familiar faces in the Spring line-up include "Music & Memories" (programs 92-104), "Concert Cameos" (shows 14-26), "University Hour" (27 to 39) and the Slithy Toves (May 1967 CR Cover).

Shows 40 to 52 of "The Mastersingers" was made available, along with the BBC Overseas Assignment.

"The V.D. Epidemic", offered by IBS in the public interest, is a half-hour six-week radio series. The series is not designed for adults only, even though words will be used that are not often heard on the family radio. But we are dealing in an area where silence can kill, where ignorance can blind, and false modesty can literally lead to insanity.

Dr. William Brown, Chief of the United States Health Services Venereal Disease Branch has said:

"As one of our past Surgeons General has said, it's a feeling that nice people don't get syphilis, nice people don't talk about it and nice people don't do anything about it."

"The V.D. Problem," the first of six radio programs on the epidemic of venereal disease, discusses the various diseases, their signs, symptoms and cures as well as the public's apathy toward VD. Group W reporter Walter McGraw talks with William Schwartz and Dr. Sidney Olanski of the U.S. Communicable Disease Center, Tom Thiebaut of the Chicago Department of Health, Dr. James Lucus of the U.S. Public Health Service, and Conrad Van Hyning, former executive director of the American Social Health Association.

The history of man's fight against venereal disease from biblical times to the present is told in "The Great Almost Victory", the second in the series. Walter McGraw talks with Dr. Bergen Evans of Northwestern University, Dr. William Fleming, chairman of the American Social Health Association's V. V. committee, and William Schwartz and Dr. Leslie Norins of the U.S. Communicable Disease Center.

"The V.D. Detectives," the third part of "The V.D. Epidemic", discusses the methods epidemiologists throughout the world use to trace down sources of V.D. infection. Group W reporter Walter McGraw interviews V.D. detectives from San Francisco, New York, Paris, London and Brussels.

"The Conspiracy of Silence," the fourth in the series, examines the history of public apathy towards venereal disease and the role broadcasting played in contributing to the decrease in V.D. incidence in the early 1950's. Walter McGraw interviews Dr. Bergen Evans, Prof. Erik Barnouw, of Columbia, Frank Santora, New York City Department of Health, Tom Tiebaut, Sister Mary Lewis of St. Vincent's Hospital in New York, and Earl Lippincott, Executive Director, American Social Health Association.

The fifth part of "The V.D. Epidemic", examines "V.D. and the Schools." Joining Group W reporter Walter McGraw are William Schwartz, Dr. Irwin Braff of the San Francisco Board of Health, Dr. Bergen Evans, Helen Henken, Vice President of the United Parents Association, Sister Mary Lewis, and Tom Thiebaut.

"Eradication by 1972," the last in the series discusses the theory that venereal disease can be eliminatd by 1972. Walter McGraw gets the opinions of Dr. William Brown of the U.S. Public Health Service, and Dr. Herman Hilleboe, of Columbia University's School of Public Health and Adminstrative Medicine.

The series was prepared in cooperation with the Columbia University School of Public Health and Administrative Medicine and the American Social Health Association. —CR

Iota Beta Sigma
2nd Biennial
Grand National Conclave

Ioa Beta Sigma will hold its second Biennial Grand Conclave in Chicago on March 30, 1968. Will your chapter be represented there? Plan now to attend!

For registration forms and for further information write the Grand Conclave Office.

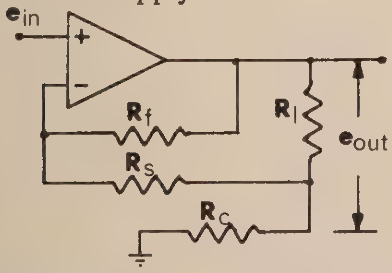
James Nelson
270 Eckerson Road
Apt. #3
Spring Valley, N.Y. 10977

TECH TIP . . .

INTEGRATED CIRCUIT AMPLIFIER

Fairchild Semiconductor has recently started manufacturing a linear integrated circuit that, with the addiion of a half dozen other components, will make an excellent audio amplifier. The IC is a uA716C, it costs around $6 in small quantities and replaces 11 transistors, 18 resistors, and 6 diodes. The input impedance is ten thousand ohms, the output impedance one ohm, while the recommended load is one hundred fifty ohms. Pin connections are available from the device to achieve various gain options: 20, 26, 40, or 46 decibles gain. At any gain option with a 21 volt supply the frequency response is flat from DC to well beyond the audio spectrum (one MHz), the distortion is less than one percent at plus eighteen dbm out, and the signal to noise ratio is better than sixty-five db. The specifications are even better at the lower gain options.

This unit will make a nice line amplifier in an inexpensive console or remote unit or even as a package of "gain" wherever needed at a station. All that is needed besides the IC is an output transformer, input transformer (if desired), two bypass capacitors, two coupling capacitors, a frequency compensation capacitor, and 300 milliwatts from an 18 to 24 volt supply.



Current feedback can be used if it is desired to match the output impedance as in a remote amplifier. The telephone line likes to see a 600 ohm source, this is one of the reasons for the six db pad on the output of a remote amplifier. Other methods would include a resistor in series with the low output impedance of the amplifier but this wastes half of the output power. Refering to the diagram: by choosing Rc such that (Rc+R1)/Rc equals Avo the unloaded voltage gain the desired impedance matching will result. If Rc is much less than Rs then Avo equals 1/(Rs/(Rs+Rf)). These resistors are included in the IC and are selected by the gain option. Note that this method of matching sacrifices half of the gain rather than half the power.

A complete specification sheet on the uA716C along with a detailed write up on the device in their Linear IC Applications Handbook can be obtained from the manufacturer; Fairchild Semiconductor, 313 Fairchild Drive, Mountain View, Calif.

Note: When using this amplifier the frequency compensation capacitor is needed, if not the unit will oscillate and destroy itself from excess power dissapation. It is also advisable to decouple the IC and bypass the power supply as close to the device as possible.

—CR

SPOTMASTER
RS-25
Tape Cartridge Racks
RM-100

. . . from industry's most comprehensive line of cartridge tape equipment.

Enjoy finger-tip convenience with RM-100 wall-mount wood racks. Store 100 cartridges in minimum space (modular construction permits table-top mounting as well); $40.00 per rack. SPOTMASTER Lazy Susan revolving cartridge wire rack holds 200 cartridges. Price $145.50. Extra rack sections available at $12.90.

Write or wire for complete details.

Spotmaster
BROADCAST ELECTRONICS, INC.
8800 Brookville Road
Silver Spring, Maryland

Announcing the
29th NATIONAL CONVENTION
INTERCOLLEGIATE BROADCASTING SYSTEM, INC.

March 29, 30, 31 — CHICAGO, ILL.

Air Travel rates available upon written request.
Registration material and program and hotel information have been mailed to college stations.

Registration:
Member $9.50
Non-member $13.50

Accommodations:
Singles $16.00
Twins $22.00
Quads $16.00

To: IBS Convention Headquarters
Post Office Box 474
Rochester, N.Y. 14602

Radio Station .... plans to send .... delegates to the 29th National Convention in Chicago.

.... Send air travel information for R.T. from ....
.... Have received no registration material. Please send
.... Registration form enclosed.

Station Address: ....
City, State & Zip: ....

Only the finest play the

PALACE... where the new RE15 was born!

The biggest names in show business play the Hollywood Palace on ABC-TV. They demand the finest sound possible. And they get it from the new Electro-Voice RE15. It's no accident, and here's why: ABC-TV sound engineers worked with us for almost two years perfecting the RE15. Their demands reflected the problems that make TV variety programs one of the toughest assignments for any sound engineer.

Small in Size

They asked for a small, light microphone. The RE15 is shorter than a pencil, with a body no thicker than a Cannon XL connector. And it weighs just 8 ounces. Perfect for a fast-moving boom or for hand-held applications.

Flat Off-Axis Response

ABC engineers requested the same response curve off axis as on axis. With a big band in the same studio, some band pickup from the back of the solo microphone would be inevitable. It wasn't easy to make this "off mike" pickup as smooth, flat and wide range as the on-axis response, but that's exactly what the RE15 has to offer at every angle.

Super-Cardioid Pattern

But the next request almost stumped us. They asked for wide front pickup, so that a boom operator could easily "work" two or more performers, yet they wanted the RE15 dead at the rear for longer "reach". In short, a polar pattern similar to a ball sliced neatly in half! And that's almost what they got.

The RE15 is down only 3 db at 80° off axis (in any plane) and just 8 db at 90°. But at 120° and 180° the level drops over 19 db, and at 150° the RE15 response is almost 26 db below the on-axis level. This super-cardioid pattern (with a small lobe at the back, 15 db down) proved much more useful than a classic cardioid. With the microphone tipped 30° (a typical boom or stand operating position) the area of greatest cancellation is oriented directly at the sources of unwanted sound—the audience and the sound reinforcement speakers.

L. to R.: Robert Crawford, Chief Utility; Eric Reid, Chief Boom Operator; Eugene Lukowski, Technical Director; John Neal, Audio Engineer, for ABC's Hollywood Palace.

E-V Reliability

ABC-TV also demanded plenty of output. They got it. A crisp -55db. And they got the reliability and ruggedness typical of all E-V professional dynamic microphones, as well. Famous E-V Acoustalloy® diaphragm plus multiple dust and magnetic filters assured unchanging response and sensitivity. Plus a "bass tilt" switch to cure boomy acoustical problems.

The slotted "backbone" of the RE15 identifies it as the latest in the Electro-Voice series of Variable-D® and Continuously Variable-D® microphones. It's very possibly the most significant achievement of them all. Write for your copy of Microphone Facts that gives all the details. And, for an impressive demonstration of RE15 capability, find a TV set with really good audio, and tune to the Hollywood Palace on ABC-TV, any Saturday night. Or match the RE15 with your own list of demands. We think you'll agree that a star was born on the Hollywood Palace!

FREE! Any E-V professional microphone will be repaired without cost if it fails in the first two years—regardless of cause. That's right, repairs are *free* for the first two years . . . no questions asked!

ELECTRO-VOICE, INC.
Cecil Street, Buchanan, Michigan 49107

Electro-Voice

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

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Career opportunities for college graduates, either BSEE or Business major, interested in combining technical radio broadcasting interest with equipment marketing.

Positions are in headquarters sales office in dynamic Midwest community.

In addition to familiarity with broadcasting equipment, applicant should have drive, initiative, and be sales and marketing minded.

Wonderful long-range opportunity with this expanding growth-minded company.

Please send resume to:

PERSONNEL DEPARTMENT
GATES RADIO COMPANY
QUINCY, ILLINOIS

SALES COLUMN

NATIONAL SALES AND YOUR STATION . . .

By Bob Freedman

As I predicted in the October 1967 issue of COLLEGE RADIO, there is, indeed, a renaissance of interest in college radio advertising. In addition to College Radio Corporation, which has represented college stations for more than ten years, College Radio Advertising & Marketing Corporation (CRAM) and Thaddeus Suski Productions are now currently soliciting advertising for college stations, and several other companies have put out feelers in this direction.

One reason for this increasing interest in college radio is a greater awareness on the part of advertising personnel that the college student is a substantial segment of certain product markets including toiletries, clothing, air travel and motion pictures. A second reason is the spiralling costs involved in alternative media.

How can your station obtain the maximum benefit from increased interest in college radio? The answer certainly isn't to just sit back and wait. On the other hand, your position may prove quite embarrassing if you go full speed in every direction at once without considering the ramifications of your relationships with reps and sponsors.

To begin with, we should start with the basic premise that you are looking for the maximum amount of advertising possible. As the number of station reps increases, college radio revenue as a whole is bound to increase. But, will your station's revenue increase? As the college radio market becomes more fractionalized, with different station reps handling different accounts, will your contract with one station representative deprive you of more potential income than it will get you?

One thing you can do is to refrain from tying yourself to one station rep. In commercial radio, the individual station has an exclusive rep. But this exclusivity rarely deprives a station of accounts because one will deal with numerous station reps. The reason is quite simply that each station represents a sizeable market. Not so with college radio! Each campus is not a sizeable market. Consequently, one sponsor will want to buy "college radio," and not just a single station. If several college radio station reps have "exclusives" with a number of stations, it will be impossible for a sponsor to go to one station rep and buy "college radio".

A second point we wish to stress is that you deal fairly and honestly with station reps and sponsors. Be truthful in your dealings, and demand that the people you deal with reciprocate in their relations with your station.

Another point to remember is that your station rep is your agent. That does not put him in the same category as a genie you can rub and demand instant wealth; but it does mean that he should be responsive to your station's inquiries; that he should be conscientiously "pounding the pavement" on your behalf; and that he should keep you informed of developments. It is up to you, the station, to insist upon this.

A most delicate subject is that of rates. College radio is often sold in a "package", but that sale is based upon your rate card, and those of the other stations sold. You have a right to know the price a sponsor is being charged for a commercial on your station. I don't believe that a college station can expect a rep to sell on the same basis as would apply to commercial radio. The costs of servicing a college station are much higher relative to the time or spot charges than costs for commercial radio. A station rep is out to make money for himself too. Nevertheless, his gross price to a sponsor should be justifiable.

Today, there is no reason why your station isn't represented nationally. IBS recommends College Radio Advertising & Marketing Corporation to its members, but the ultimate decision is up to you. We do urge that you consider the points stressed in this article in deciding upon, and working with, your station representative. —CR

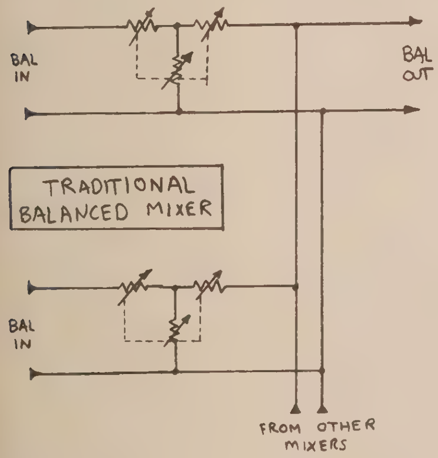
SIMPLIFIED AUDIO CONSOLE...

by LUDWELL SIBLEY

A year ago KCSB-FM needed a console to complete its second studio, which was to be a one-man booth for production and disc-jockey work. It would bring together a microphone, a pair of turntables, a playback and a record/playback cartridge machine, and a tape recorder, plus several auxiliary inputs.

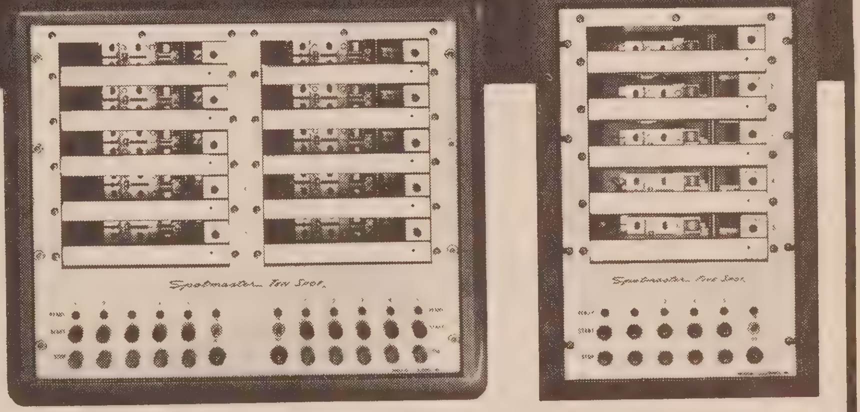
The conventional approach to this problem would be to buy a standard console and try to fit it into the system by adding turntable preamplifiers, cartridge start-stop switches, turntable power controls, and a cue system. The result would be expensive and involve a lot of external equipment. It appeared that a specially-built unit would be cheaper and eliminate much of the wiring mess. The idea of photoresistor mixing came along about this time and provided a strong push in this direction. The result is the simplified board described here. It has been on the air for eight months and has survived the shaking-down process well.

A brief note on mixing systems is in order. The traditional mixing system for broadcast audio is the use of balanced step attenuators.



With "H" or "T" units having constant output impedances the results are very good electrically. The attenuation of one control is independent of the setting of any other. The system is noise-free if the controls receive regular cleaning (the sealed type gets noisy too!) but the cost runs about $60 per input.

Another conventional method, better suited to small budgets, is the simple voltage divider circuit. Here an unbalanced configuration uses a potentiometer for each input with a large isolating resistor to minimize interaction. The resistor loss can be eliminated by use of an "operational amplifier" scheme de-


Spotmaster

Multiple Cartridge Playback Units

Ten • Spot Model 610B

Five • Spot Model 605B

...bringing a new dimension to pushbutton broadcasting

Spotmaster Ten • Spot (holding 10 cartridges) and Five • Spot (holding five) will reproduce any NAB Type A or B cartridge instantly at the push of a button . . . at random or in sequence. They may be operated manually or incorporated into programmed automation systems, using one, two or three NAB standard electronic cueing tones.

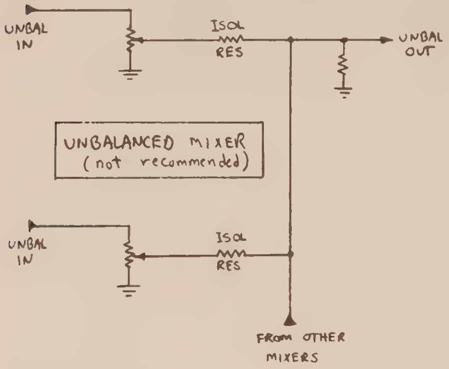
The Ten • Spot is designed for 19″ rack mounting while the Five • Spot is available either in an attractive walnut-finished case or with a 19″ front panel containing a cartridge storage cubicle. Both are backed by Spotmaster's iron-clad full-year guarantee.

For further information about these and other Spotmaster cartridge tape units, call or write today. *Remember, Broadcast Electronics is the No. 1 designer/producer of broadcast quality cartridge tape equipment . . . worldwide!*

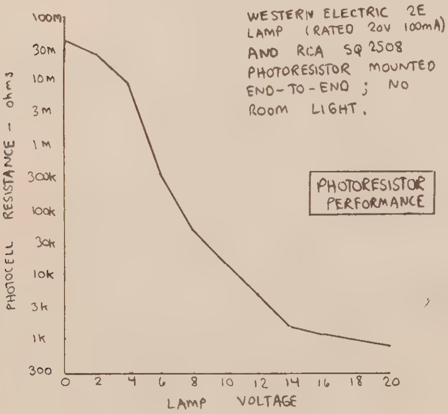
BROADCAST ELECTRONICS, INC.

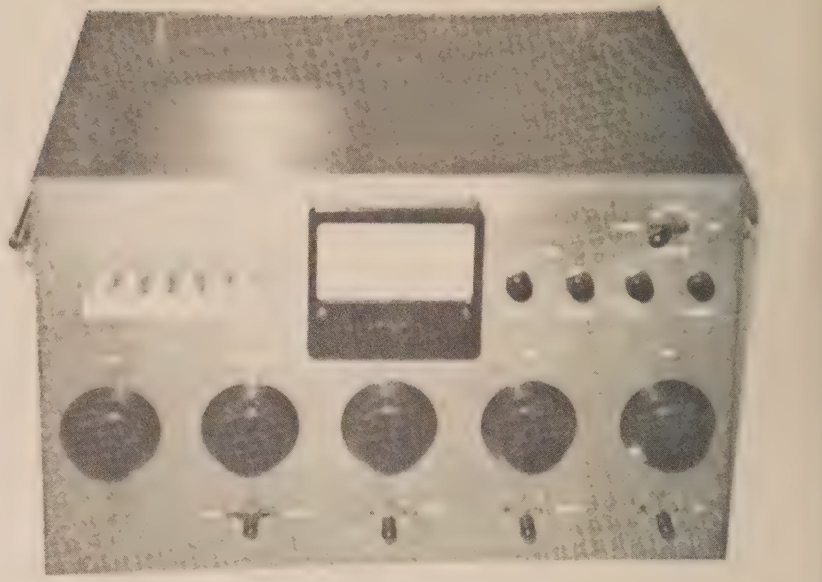
8810 Brookville Road, Silver Spring, Maryland 20910; Area Code 301, 588-4983

veloped by Philip Fialer of KZSU, which uses a comb of resistors going into a feedback amplifier having unity gain. However, any version of this method is subject to control noise and should be used only on portable equipment.



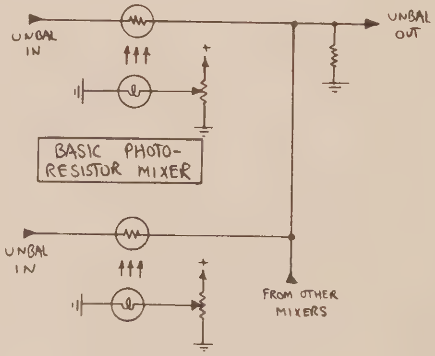
The availability of photoresistors changes the situation. The ability to change a resistor over several decades by varying its illumination, for example from 30 megohms to 6000 ohms, makes it possible to eliminate the isolating resistors. Since turning down the gain on an unused input effectively removes it from the mixing bus there is no audio power wasted on idle mixers. The thermal inertia of the incandescent lamp filters out control noise and also makes jerky fades impossible. Control wiring from the front panel is DC only, so the mixing bus need be only a few inches long. This, plus low impedance operation at high levels, is the key to the problems of hum and noise. Commercial photocells come in a wide variety of nominal resistances, usually specified at a light level of two-foot candles. The accompanying curve shows how one, the RCA SQ 2508, performs when teamed with a lamp.





KCSB Production Console. Shows auxiliary input buttons, monitor and cue controls, mixers, and turntable, mic and cart keys.

With the mixing system decided, the next problem was amplifier circuits. The *General Electric Transistor Manual,* 7th ed., contains designs for a good preamplifier (p. 257) and a 2.5 watt power amplifier (p. 266). It seemed reasonable to adapt these rather than spending time making a custom design work, especially in the light of past good experience with these circuits. They use the GE "economy" line of silicon transistors. The preamplifiers, plus a simple passive mixer unit for high-level inputs, give only three circuit card types for the whole console.



The microphone preamplifier has a stepup transformer in its input to match 150-ohm microphones. One section of the mic key shorts this input in the "off" position. Other sections close ground to the on-the-air lamp relay (external) and break the cue and monitor speaker leads in the "on" position.

The turntable preamplifiers are inside the console. This violates normal practice but eliminates the usual snake-farm of cables to preamplifiers mounted on the tables. The input leads are only about three feet long in this studio and the turntable frames are grounded very solidly. The result is no hum with full gain. The inputs have two sockets in parallel for painless combining of stereo cartridges.

The board has two high level inputs (-5 dbm on peaks or more) for the cartridge player and the auxiliary selector. They consist of a 1:1 balanced-to-unbalanced transformer and a high-level mixer card which is essentially just a photoresistor straight into the mixing bus. The auxiliary input is wired through a latching pushbutton set which selects any of five lines appearing on the studio patch bay. These lines are normalled to telephone lines and the outputs of the record/play cartridge machine and the tape recorder. Plugging into any of these lines makes it available for other uses. The pushbutton set is the kind used in six-button key telephones, changed by removal of the interlock rockers to allow pushing several buttons at once. The former "hold" button releases the others. These button assemblies are a very

United flies more Intercollegiate Broadcasting System Members than any other airline.

"...and thanks for making it official."

We're delighted that the Intercollegiate Broadcasting System Inc., appointed us official airline for your annual convention in Chicago, March 28-April 1, 1968.

Of course, you knew exactly what you were doing.

Year after year, United flies more conventioneers to and from more conventions than any other airline. We're the conventional choice because our "extra care" adds up to unconventionally better service.

United offers you better schedules and connections, the widest choice of service and fares. And if you want to go on a holiday after the convention, United can fly you to more U.S. vacation areas than any other airline.

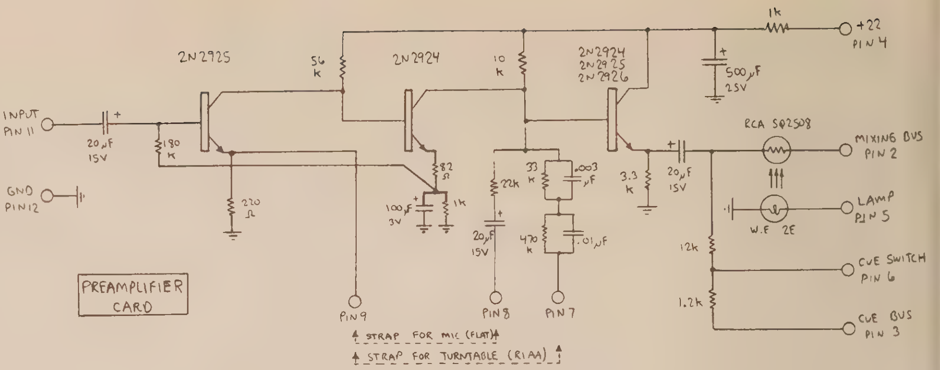
We hope you're planning to attend the convention. Call United Air Lines or your Travel Agent for reservations now; you'll find out how friendly the skies can be.

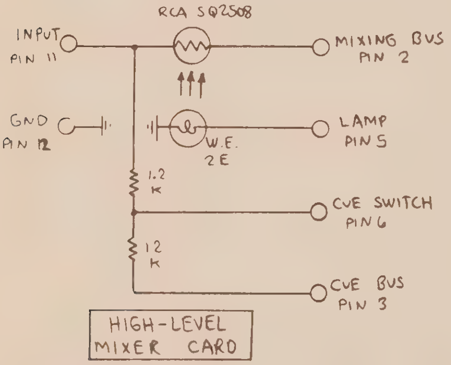
fly the friendly skies of United.

"Unofficially,
I'd fly United anyway."

convenient choice for input selection: they latch closed, they light up, and they are cheap.

The mixing bus feeds a line amplifier card whose input impedance forms the load for the mixing system. The whole bus is only about nine inches long and the impedance is 2800 ohms, which stops the hum problem. The power level at this point is about -30 dbm. the amplifier is identical to the monitor and cue amplifiers, a 2.5 watt affair with complementary-symmetry driver. Its power capacity is not needed but the interchangeability is worth while. A stepup transformer converts the output to 600 ohms balanced. This goes through a 3db "H" pad (for isolating the VU meter from the load) and a "T" pad to the meter. The meter pad is set to read O VU at +6 dbm at the output terminals, and presents a source impedance to the meter of about 3600 ohms, which is the required value for proper damping.





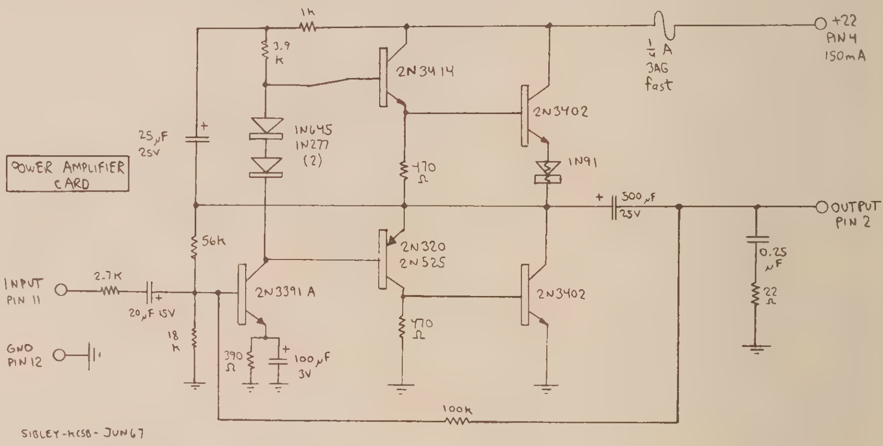
The monitor system includes a key which bridges either the board output, the FM monitor tuner, or the tape recorder output. The amplifier capacity is enough to be uncomfortably loud in a small room, even with an acoustical-suspension speaker which supposedly needs more power.

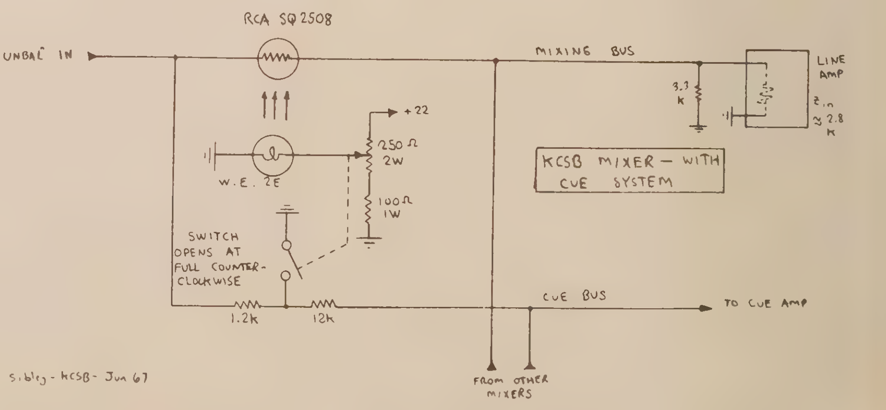
The cue system begins with a simple resistive combiner tying together the outputs of the turntable and high-level cards. The resistors are split, and a switch on the back of each gain control grounds the junction when the control is turned up. Turning the control to the full-counterclockwise position removes the ground and places that input on "cue". The cue bus goes through a gain control and a separate power amplifier and speaker. This costs more than using the monitor system, but the operator knows that material being cued is not going out on the air if it comes from its own speaker.

All amplifiers and lamps run from an internal 22-volt 2-ampere supply. This uses a dual LC filter in preference to a transistor regulator it is shortproof and because untrained technicians understand it. A 10-watt zener diode is included but the choke-input filter probably gives good enough regulation by itself.

Installing a commercial console usually requires adding external switches for turntable motors and cartridge start-stop. These are included in the front panel for better appearance instead. This led to fears of switch pops, but careful wire shielding and capacitors across contacts paid off. The turntable power appears on a Jones socket of the size which accepts standard AC plugs. This has extra positions for unswitched AC for test gear and switched AC to power the studio equipment rack through the board power switch. Both power fuses

(continued on page 26)





REGIONAL NEWS

All stations: please circle February 17 on your calendar. That's the date for the New England Regional Convention. FCC Commissioner Cox will be keynote speaker, and the day promises to be even bigger and better than last year's.

GREAT LAKES REGION

Activities in the Great Lakes have tapered off in the last month due to the Christmas recess. A regional newsletter has became a reality, however, and was mailed on January 15th. Contributions of articles, letters to the editor, etc. to this venture in journalism would be greatly appreciated by Regional Director, Fred Turverey. Send them to him in care of Radio Station WSAJ at Grove City College in Grove City, Pennsylvania 16127.

The ever present drive for new IBS members is going quite well with hopes for WSND at Notre Dame and WJMD at Kalamazoo College to join the ranks of IBS members soon.

Regional Headquarters is still looking for more than twenty regional questionnaires that still have not been returned. Get with it, guys!

MIDDLE ATLANTIC REGION

Director John Lorentz has announced the following address change for the spring semester:

5 The Spur
Roslyn Estates
Roslyn, New York 11576

SOUTHERN REGION

During November Regions Coordinator Bob Tarleton named Larry Phillips chairman of the Southern Region. Larry's address is:

IBS Southern Region
c/o Radio Station WPLO-FM
Box 465, Georgia State College
33 Gilmer St., S.E.
Atlanta, Ga. 30303

A Regional Conference was held at Georgia State College in Atlanta on January 13. News on other fronts includes negotiations with CRAM and C.K. Beaver for national and regional advertising representation. IBS Southern needs 4 copies of every station's Rate Card for this effort.

Larry is still looking for a host station for the April Regional Convention. Anyone interested should contact him soon.

CAPITOL REGION

At a recent regional meeting a Regional Director for the year was elected. He is:

Thomas E. Halwachs
c/o Radio Station WRNV
U.S. Naval Academy
Annapolis, Md. 21412

We congratulate WRNV for their continued effort to build the region.

NORTH CENTRAL, MIDWEST, AND GREAT LAKES

. . . are the regions closest to Chicago, site of the 1968 IBS National Convention. In order to make the day a success, strong support is needed from stations in these regions. Register now!

EMPIRE REGION

The region held an organizational meeting in November, only to find support of regional activity lacking. The question is again raised if dividing the region would overcome many of the problems hampering organization. If you have any comments, or are interested in getting the region active again, contact Mike Denosha.

EMPIRE, NORTH CENTRAL, SOUTHWESTERN

. . . regions still lack Directors. Any takers?

December 1, 1967

THE
INTERCOLLEGIATE
BROADCASTING
SYSTEM, INC

is now accepting

INDUSTRY AFFILIATE MEMBERSHIP

Your inquiries are invited. Copies of our brochure may be obtained by writing to our Operations Office in Bethlehem, Penna. 18015.

Institutional inquiries should address our Member Services Office in Middletown, Connecticut 06457.

Flying to Chicago . . .

(continued from page 8)

college" in Chicago. Ten-hour courses were offered, which in those days seemed ample.

Today, young women receive five-and-one-half weeks of instruction before qualifying as stewardesses in a modern training center at United's home office in suburban Chicago. Recently, the company dedicated an eight-story Ellen Church Marshall Memorial Wing to honor the founder of stewardess service.

Students are also instructed in correct use of makeup, effective speaking, posture and appropriate hair styling. While the curriculum is a busy one, there is time each day and on weekends for relaxation. Highlight of the training center's campus surroundings is a swimming pool enclosed in a large plastic bubble top, to make it suitable for year-round swimming.

United's stewardess complement, Keck said, will be increased to 5,100 this year, which will mean training 2,500 girls, compared with 1,900 last year.

Today, the company is the world's largest commercial airline, serving 114 cities on an 18,000-mile system which extends from the Atlantic to the Pacific, down into Southern and Southeastern states, the length of the Pacific Coast into Canada, and from the West Coast to Hawaii. United also has route applications before the Civil Aeronautics Board which could extend its system to the Far East, Australia, New Zealand and across the Atlantic Ocean to Europe.

United has more than 42,000 employees at stations from New York to Honolulu. The company's executive headquarters and operating base are in Chicago, and its maintenance base for centralized fleet overhaul is in San Francisco.

Keck pointed out that the growth rate of airline passenger traffic has averaged a little over 16 per cent in the last three years. If this average is maintained during the rest of the decade, it will result in a 1970 volume of 143 billion revenue passenger miles, more than double flown by the U.S. scheduled carriers in 1965.

Such forecasts, he said, have prompted rapid expansion of airline fleets. United, which had 237 jets at the beginning of the year, plans to have more than 400 in service by the end of 1971.

Keck noted that the Boeing 80A, on which stewardess service was introduced in 1930, had a capacity of 14 passengers. When the giant Boeing 747, designed to carry 365 passengers, is in operation during the 1970s, the crew may well include as many as 14 stewardesses.

— CR —

Editorializing . . .

(continued from page 6)

Researching And Writing Editorials: A great many stations use a full-time combination researcher/writer to prepare editorials. Such a person is best suited to write an editorial, since he is most familiar with the subject. However, a 1964 NAB survey revealed that Station Managers in 73 of 207 stations polled, researched and prepared their own editorials. The full-time editorial researcher/writer approach was used by only 67 stations.

Contined Next Month
— in the March issue
of College Radio

COME OFF IT, MR. LEWIS

Broadcast of this editorial by WWDC Vice President Ben Strouse began on January 12, 1966. We welcome comments.

Someday, we betcha, there's going to be a Highway Engineer with enough gumption to admit his mistakes and say, "Okay, we goofed." Someday. But not right now.

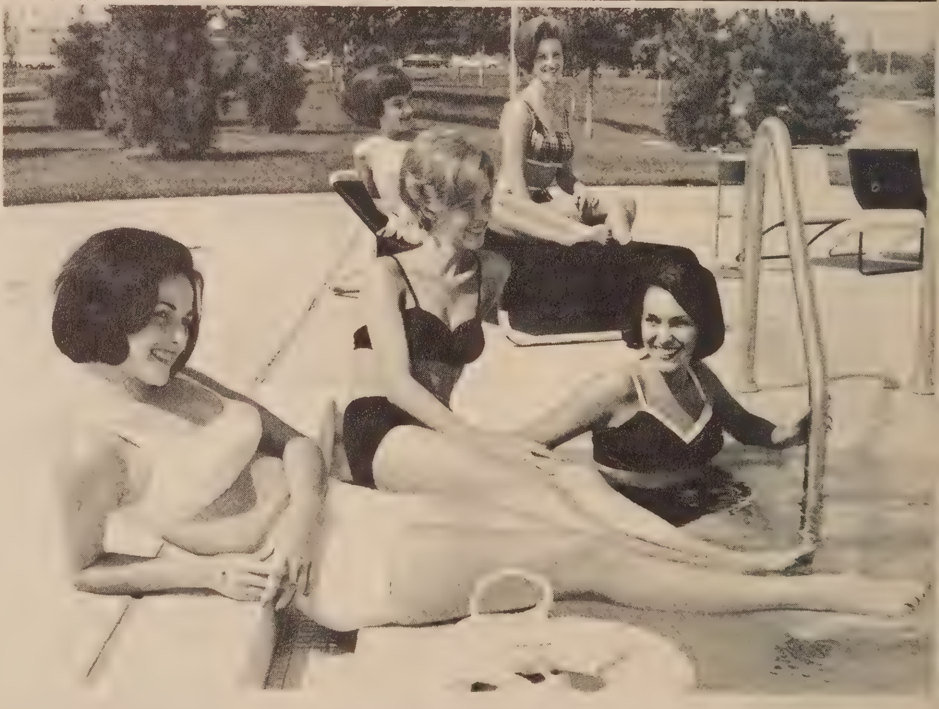
This thought comes to mind in the wake of responses by the Maryland State Roads Commission to comments about the Capital Beltway.

For the most part, tht Beltway is a fine super highway. But by comparison the section between Silver Spring and Bethesda is very poorly designed. It twists and turns like a snake, particularly between Seminary Road and Kensington Parkway. People who drive this section notice it. They wonder why on this one small portion of the Beltway there have been 56 accidents and three fatalities in a 13-month period. These citizens have the temerity to suggest the speed limit on this portion ought to be reduced. They also suggest a system of emergency telephones would be a boon to motorists in trouble.

With bureaucratic disdain, George Lewis, the Assistant Chief Engineer of the Roads Commission declares: "We see no reason for establishment of a 50 mile limit." As for the telephone idea, Lewis says: "People would just be stopping and using them for everything but emergencies."

WWDC says: "Come off it, Mr. Lewis. Stop nitpicking over deserved criticism. If you're sensitive about all those curves and turns why not act to minimize their obvious danger?"

Fig. 7-7. Used to chide a public official, this editorial argues a point of vital interset to local residents.



Taking advantage of a sunny day and free time, these United Air Lines stewardess trainees relax around the heated pool adjacent to the training center.

WRSE-STATION OF THE MONTH . . .

(Continued from page 13)

preparation of tapes for the permanent collection and also in the production of promos, recorded ID's, and special effects.

WRSE-FM broadcasts from

WRSE-FM broadcasts from five in the afternoon until midnight every night except Saturday. The programming blocks on Monday through Thursday are set as follows: From 5:00 until 6:45 dinner music is played: instrumentals, without interruption, except for IDs. From 6:45 to 7:00, WRSE-FM presents a campus and community newscast, a listing of the evening's programming, and five minutes of news from the local high school. At 7:00, the first of five hourly newscasts is heard. The "College-Community Hour" is heard from 7:05 until 8:00 and features lectures by such Elmhurst College visitors as Senator Wayne Morse, Norman Thomas, Martin Luther King, and Stokely Carmichael. An indication of close ties with the community is the fact that the Tuesday night "College-Community Hour" is produced by the Association for Community Enlightenment, whose sole purpose is to use the facilities of WRSE-FM to present panel discussions on community problems. Other community groups such as the Elmhurst Safety Council, the League of Women Voters, and various PTA groups frequently present programs. A series of interviews with Elmhurst College faculty members was recently begun on the "College-Community Hour."

The hour from 8:00 to 9:00 is devoted to talk shows, in-depth news analysis, sports, and interviews. From 9:00 to 10:00 classical music is featured. 10:00 to 11:00 spotlights pop music (no rock), and 11:00 is "WoRSE than Unreal," hour. Friday nights from 5:00 to 11:00 is "Worse than Unreal," feafeaturing groovy sounds from the WRSE "Sound of Music Survey." Although rock was frowned upon when the station became an FM operation because of the "image" of FM in the community, but the experiment with Top 40 on Friday nights has proven successful, as most college stations have found.

On Sunday night at 5:00, the weekly Elmhurst College Chapel Service is re-broadcast, and occasionally an Elmhurst Church will present a tape of a recent service. From 6:00 until 8:00 WRSE-FM features full-length operas, plays, or studies of a composer or conductor on "Elmhurst Presents." Then from 8:00 to midnight, the Four Horsement of College Radio present jazz, pop, and comedy on a programming segment second only in student popularity to the rock on Friday nights.

The station is proud of the fact that 97% of the 42 hours weekly programming is produced by staff members of WRSE-FM and that very few "canned" programs are used. Plans for the future include an increase in power to improve signal strength in one of the most competitive radio markets in the country.

According to Dr. Donald Low, Faculty Advisor, "The history of the radio station would not be complete without indicating that all of the major developments of the staion have been the result of student initiative. From its beginning to the present, WRSE has been the offspring and the pride of a large number of dedicated students." Tom Teuber, WRSE-FM's current Station Manager, replied, "Without Dr. Low's years of dedicated service, student initiative might never have produced the station we have today. Regordless of explanation, WRSE has built itself into an operation in which Elmhurst can take great pride. — CR

Jim Langdoc, DJ of "The Best Around," on the air in Studio A.

Members of the Association for Community Enlightenment (ACE's) meet in Studio B to plan another series of "Ideas in Action" for the College-Community Hour.

SPOTMASTER

The all solid state AD1A

AUDIO DISTRIBUTION AMPLIFIER

Meet the AD1A, a solid state audio distribution amplifier specifically designed for AM, FM and TV broadcast stations and recording studios. The AD1A distributes audio signals via five separate output channels (up to 25 with the addition of AD1A-X extenders), and incorporates a front-panel VU meter and monitor jack to permit visual and aural monitoring of the incoming signal at the output of the line amplifier. Response is essentially flat from 40 to 20,000 Hz, with low distortion and noise, 60 db channel isolation and 12 db peak factor. For further information, write or call today:

Spotmaster

BROADCAST ELECTRONICS, INC.

8810 Brookville Road
Silver Spring, Maryland 20910
Area Code 301 • 588-4983

A Simplified Audio Console . . .

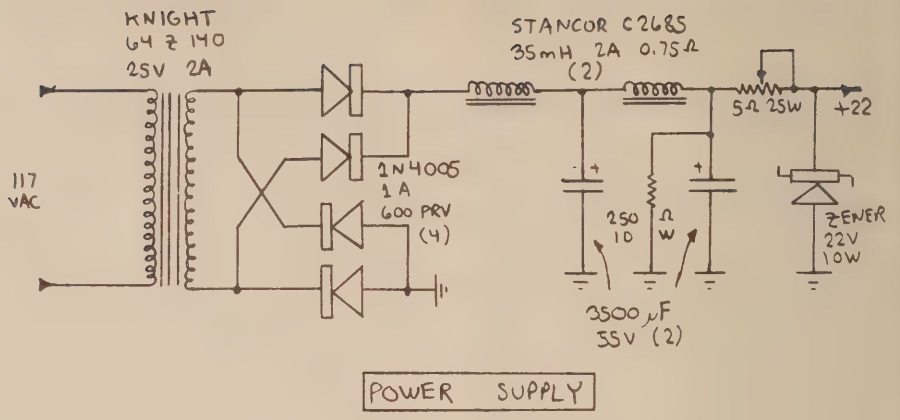
(continued from page 22)

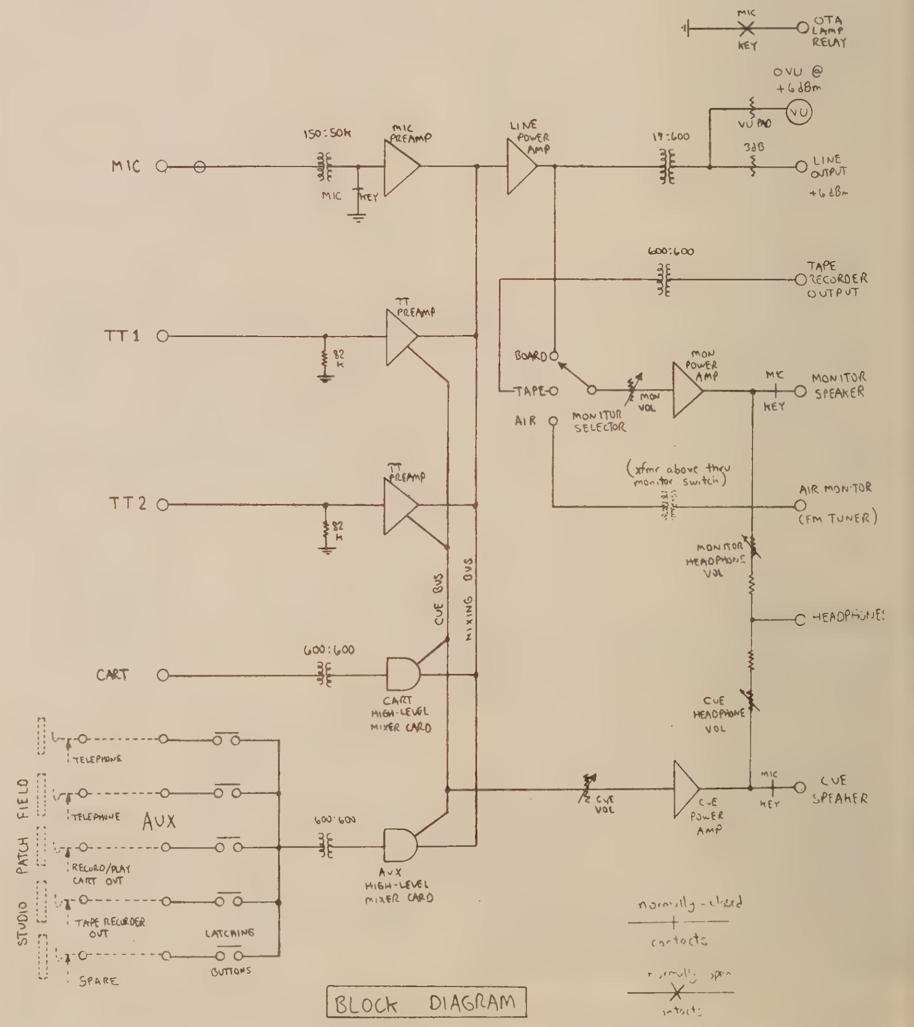
have neon alarm lamps to give quick notice of failure.

The console is housed in a case formed of eighth-inch aluminum plates with a sloping front panel and lift-out top. One thumbnut holds the bottom cover in place for no-tools access. Both sides have handles for portability; the board is removable for use on remotes. The chassis plate is the common ground for the wiring rather than a separate bus; this is successful because no AC current flows in the chassis. A long gooseneck microphone holder screws into a fitting on the rear panel held by an angle bracket. Blue anodizing and white engraved lettering give a "custom built" rather than "home made" appearance at a cost of only $24.

All the circuits are on Vector 837WE plugboards. These are 3 by 4½ inch glass-epoxy pegboards with twelve connector pins. Printed circuits would be considerably cheaper but less convenient in small quantities. Preamplifier equalization switching is done by extra pins on the card sockets, so that plugging the card in automatically sets the right response for turntable or mic. The power amplifiers have their output transistors mounted on a heat sink made of ½ by 3 inch aluminum strips stacked on ¼ inch spacers. The heat sinks are cold under normal operation but become slightly warm under sinewave testing at full power. 3AG fast-blow fuses are fast enough to save the output transistors if speaker leads short with volume turned high, so each power amplifier card has a pair of fuse clips. Putting the electronics on cards reduces the under-chassis wiring to pads and cables, so most testing can be done above the chassis.

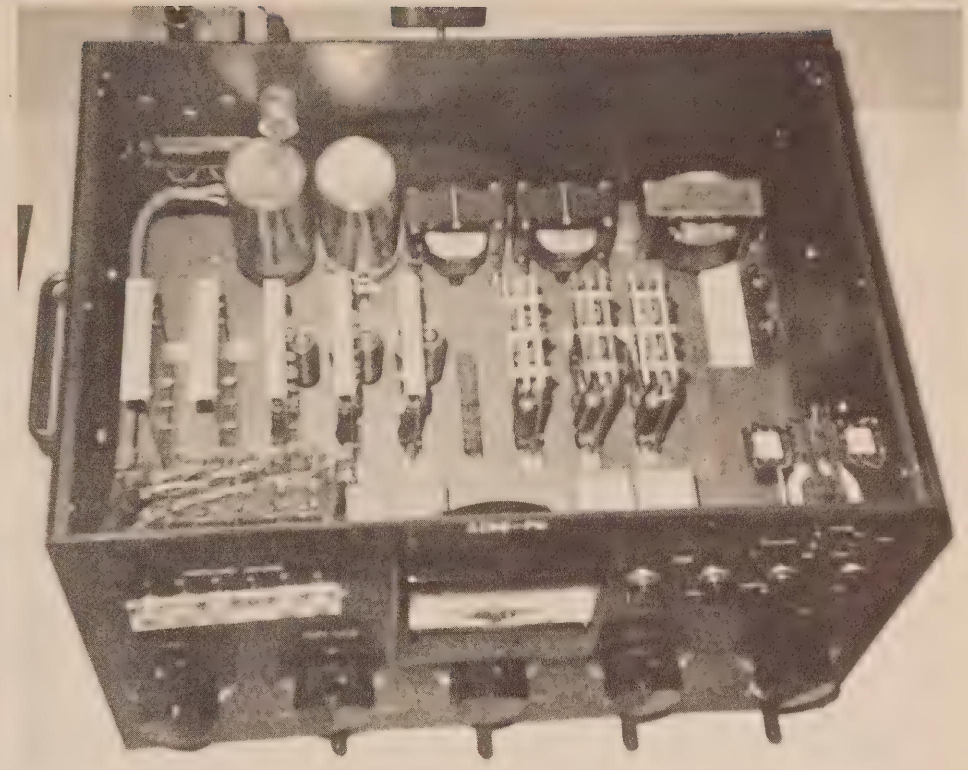
Any small incandescent lamp is usable with the photoresistors. 20-volt switchboard lamps were available; they match the photoresistor diameter well. These are assembled end-to end in a short section of clear plastic tubing with black heat-shrink tubing overall for light-proofing. The lamp bases have a small hole which allows observing their operation. This hole does leak enough light to cut the attenuation noticeably when the top is off the console. The lamps normally oper-





ate between 4 and 15 volts so their life should be very long; the originals are still in service. Their thermal inertia gives a time lag of about half a second on fading. This would be less if smaller lamps (#49) were used. Raytheon makes an encapsulated bulb and-resistor combination ("Raysistor") which is smaller but costs more. An interesting possibility is that of adding an extra position to the microphone key which would reduce the turntable lamp voltage and provide automatic fading to bring in an announcer over a record. A two-channel board could easily use two resistors per input with their lamps switched.

This console satisfies its requirements well. It is simple to operate, so unskilled operators learn quickly. It is clickless and popless, scratchless and humless. Total cost was $400 with most parts bought new. Other stations have shown considerable interest in it at IBS conferences. Encouraged by the performance of this unit, KCSB has just put into service an expanded version with 11 inputs to replace the main control board. — CR



Top view of KCSB Console. Plug-in cards are, left to right, hi-level (2), preamps (3), and power amplifier (3). Power supply is at rear.

The State University of New York College at Geneseo

DIVISION OF SPEECH

(DR. JOHN E. PAUL, DIRECTOR)

— — **Undergraduate and Graduate Curricula in Broadcasting**

Mr. William Berry, Director
Dr. Myron Shaw
Mr. Robert Greene

— — **Educational Radio Station WGSU (FM)**

Mr. John Davlin, Manager

— — **Campus-Limited Radio Station WGSU (AM)**

— — **New York and Eastern Area University and College Broadcasting Clinic, November 22-23, 1968**

BROADCAST EQUIPMENT . . .

INTEGRATED CIRCUIT PROGRAM AMPLIFIER

Electrodyne of North Hollywood, Calif., recently introduced the LA 602 integrated circuit program amplifier. Unit can be strapped for 35, 45 or 55 dB of gain. Distortion is less than 0.5 percent at +30 dBm output. Frequency response is +1 dB from 30 to 20,000 Hz. Noise level is equivalent to an input of —127 dBm, unweighted (20-20,000 Hz). Input impedance is 37, 150, or 600 ohms. Two isolated outputs are provided. One 600-ohm balanced or unbalanced with output capability of +30 dBm, and one single-ended output capable of +18 dBm. Power requirement for the LA 602 is 24 V dc. Price is $158.

QUARTER-MIL RECORDING TAPE

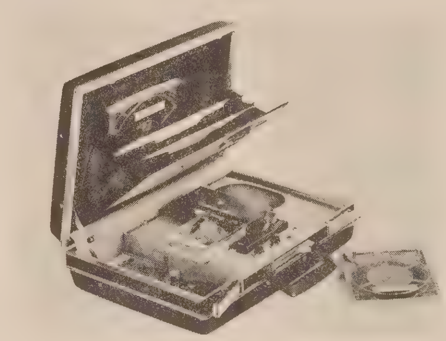
A new ¼-mil magnetic recording tape called Quadruple Play, has been inrtoduced by Robins Industries Corp., Flushing, N.Y. It permits up to four times more recording and playing time than standard thicknesses on the same size reel. Made of tensiled Mylar, ¼-mil is available as part of Robins' Brand 5 line on 2½-, 3¼-, 5-, and 7-in. reels.

CARTRIDGE PLAYBACK SALESMAN'S BRIEFCASE

Now the broadcast time salesman can make an impressive client sales presentation with creative spot announcements all without the need of a heavy tape recorder.

The Model BP-22, a completely self-contained tape cartridge audition unit, features a newly designed high torque capstan drive motor, and a larger built-in speaker. The unit can be operated from AC power or a self-contained 12 volt rechargeable Nickel-Cadium battery, which provides 2½ hours of operation per charge.

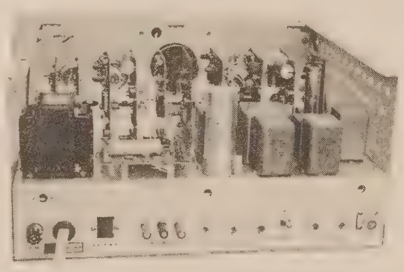
Packaged in an executive-type lightweight case, the highly portable unit (weight only 14 pounds) has storage area for cartridges and boasts a handy business paper portfolio in the lid. For further information, write SPARTA, 5851 Florin-Perkins Road, Sacramento 95828.



THREE NEW FM MONITORS FROM GATES

Now Gates monitors Gates with three new FM monitors. Fully field tested and FCC type approved, these monitors make Gates the manufacturer of a complete line of FM broadcast equipment.

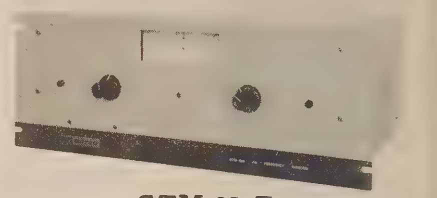
Stereophonic Modulation Monitor, Gates model GTM-88S measures all modulation characteristics of an FM signal in accordance with FCC requirements. Modular silicon solid state circuitry is used throughout the monitor, and integrated circuits are used to improve reliability yet keep total physical component count low. Provisions have also been made to add an SCA adapter to the Gates stereo modulation monitor to measure SCA modulation characteristics.



GTM-88S STEREO MONIPOR

In addition to the advanced stereo modulation monitor, Gates now offers a Monophonic Modulation Monitor, type GTM-88M. This unique monitor can be converted to full stereo operation at any time by adding appropriate modules and filters and then calibrating for stereo operation.

All controls are accessible from the front of the monitors for operating convenience. Each is supplied calibrated to the specific operating frequency.



GTM-88 F

Pulse counting techniques are used to provide precise FM transmitter frequency measurements in the new Gates model GTM-88F FM frequency monitor. This all solid state test instrument assures measurement accuracy of 0.001%.

MULTI-CART PLAYBACK

The MC-104 Sparta-Matic Multi-Cartridge Playback Unit is a unique 4-deck device with "fail-safe" design and construction. Each of the 4 cartridge transports is independent of the other including separate motor/capstan drive systems, and transistorized electronics. Two DC power supplies are standard, thus virtually eliminating the possibility of total system failure.

Options include: monaural or stereo, remote control and automatic sequencer, 4-channel audio switcher. For complete information

IBS ENGINEERING DEPARTMENT, PRESIDENT'S OFFICE RELOCATED

Those communicating with IBS President and Engineering Manager George F. Eustis, will find he has made a short move. His new address is:

504 Jane Drive
Syracuse, N.Y. 13219

George says he still welcomes inquiries and other correspondence.

GATES RADIO PROMOTION

Eugene O. Edwards has been promoted to the new post of General Sales Manager of Gates Radio Company. In his new position, Mr. Edwards will direct Gates world wide sales. His responsibilities will include all domestic, government and export sales activities.

The announcement was made by Lawrence J. Cervone, Vice-President — Operations of Gates Radio Company to whom Mr. Edwards will report.

Since joining Gates in 1957, as Manager of Transmitter Products, Mr. Edwards has held the positions of Sales Engineering Manager and Broadcast Sales Manager.

FCC ACTIONS—

Sioux Falls, N.D. — Northwestern College. Seeks 96.5 mc. ch. 243, 100 kw. Ant. height above average terrain 292 ft. P.O. address 50 Willow Street, Minneapolis 55403. Estimated construction cost $53,436.20; first-year operating cost $12,000; revenue $12,000. Principals: Cornelius Keur, general manager. Applicant is licensee of KTIS-AM-FM Minneapolis; KFMW-FM Fargo, N.D. and KNWS-AM-FM Waterloo, Iowa.

Final Actions

Moscow, Idaho University of Idaho—Broadcast Bureau granted CP for new class D noncommercial educational FM to operate on ch. 207 (89.3 mc).

Stevens Point, Wis. — Wisconsin State University. Broadcast Bureau granted 89.9 mc, ch. 210, 10 w. Ant. height above average terrain 75 ft. P.O. address: 2100 Main Street, Stevens Point 54481. Estimated construction cost $6,944.65; first year operating cost $5,000; revenue none. Principals: Gordon Haferbecker, acting president et al.

Gunnison, Colo. — Western State College of Colorado. Broadcast Bureau granted 91.9 mc, ch. 220, 10 w. Ant. height above average terrain 115 ft. P.O. address: none, Gunnison 81230. Estimated construction cost per month rental; first-year operating cost $15,000; revenue none. Principal: Dr. H. Grant West, secretary of board of trustees et al.

Rulemaking Applications .. ..

Kent State University, Kent, Ohio —Requests assignment of ch. *45 to Kent, Ohio.

CALL LETTER APPLICATION

Waterford Township School District, Daytona Plains, Mich. Requests WTSD (FM).

Ozark Bible College, Joplin, Mo. Requests KINU (FM).

Middlebury College, Middlebury, Vt. Requests WRMC-FM.

School District of Clayton, Clayton, Mo. Requests KHRU (FM).

Associated Students of Long Beach State College, Long Beach, Calif. Requests KCLB (FM).

University of Hartford, West Hartford, Conn. Requests WUHR (FM).

CALL LETTER ACTIONS

Westminster College board of trustees, New Wilmington, Del. Granted WKPS (FM).

Lyons Township High School and Junior College, LaGrange, Ill. Granted WLTL(FM).

North Central College, Naperville, Ill. Granted WONC(FM).

EXISTING FM STATIONS .. .

Final Actions

KVOF-FM, El Paso, Tex.—Broadcast Bureau granted license covering change in name, ant.-trans. and studio location.

KLHS-FM Lewiston, Idaho — Broadcast Bureau granted license covering new FM noncommercial educational FM.

KALA (FM) Davenport, Iowa — Broadcast Bureau granted license covering new station.

KWAR (FM) Waverly, Iowa — Broadcast Bureau granted mod. of license covering change in license name to Wartburg College.

WBJC (FM) Baltimore — Broadcast Bureau granted license covering use of former main trans. at main trans. location as auxiliary trans.

WWKS(FM) Macomb, Ill. — Broadcast Bureau granted CP to install new type trans., ERP 5.7 kw.

KCSC(FM) Edmond, Okla. — Broadcast Bureau granted CP to change ant.-trans. location to 800 ft. north and 150 ft. west of intersection of Ayers Street and Chowning Ave., Edmond, install new type trans. and type ant., change frequency from ch. 201 (88.1 mc) to ch. 211 (90.1 mc), ERP to 28.5 kc, and ant. height to 235 ft.

KUOA-FM Siloam Springs, Ark. —Broadcast Bureau granted CP to install dual polarized ant., change ERP to 2.85 kw. ant. height 410 ft., condition.

RENEWAL OF LICENSES . . . .

WUOA (FM) Tuscaloosa, Ala.

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CHANGE OF ADDRESS

To: Circulation Manager
COLLEGE RADIO Magazine
Bethlehem, Pa. 18015

....I plan to change my address in the near future. (Please enter your new address below and attach the mailing portion of this issue to this form. Allow 5 weeks for change.)

....Please enter a one-year CR subscription ($2.00) for me.

....Payment Enclosed

....Please Bill Me

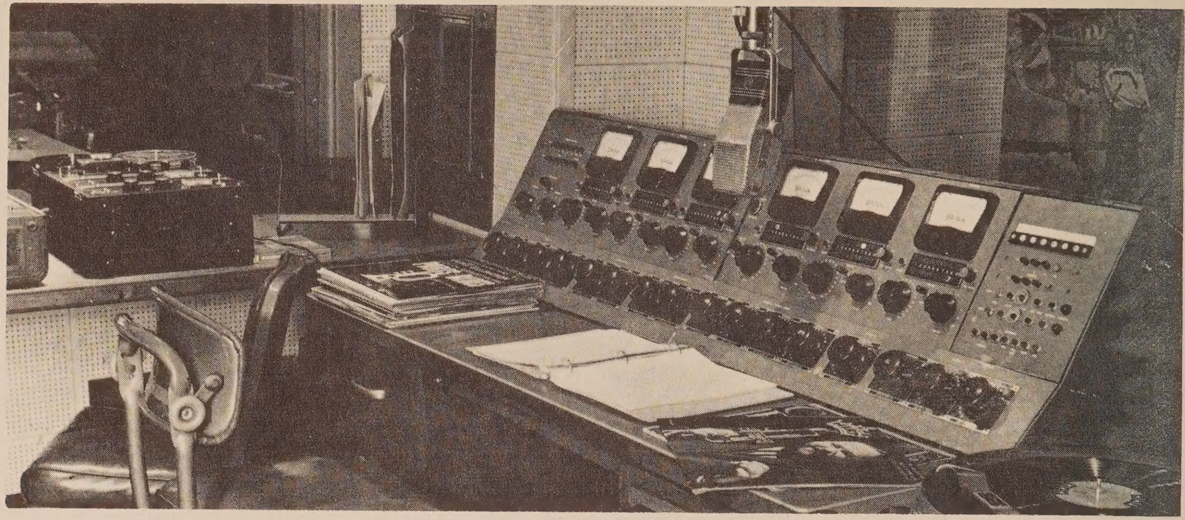
Name: ....

Address: ....

Zip Code: ....

....

SIGN OFF . . .



Sometimes a column like Sign Off can grow to be boring. So this month, in the interest of providing fare both controversial and thought-provoking, we are reprinting a recent Letter-to-the-Editor. Frankly, it's a bit more critical of IBS than you'd expect to find on our pages, but the sentiment and criticism have their place.

"I was only sightly surprised to see that College Radio is in trouble. As you are well aware, I have been quite interested in the development of IBS for a few years. Your appeal for support has prompted me to write, possibly at length, some of our thoughts, and some of my own, on IBS.

"Perhaps the prime reason why the better college stations want little to do with *College Radio* or IBS is that the magazine and the organization are not oriented toward FM but persist in touting carrier current. When we at WKCR tossed this around last week, we came to the conclusion that IBS can succeed only if it changes its emphasis away from the micro-world of carrier current, and focused on the larger infinitely more exciting world of FM radio. Why should we, the world's largest independent education radio station, engage in a dialogue with a station that prides itself on merely duplicaing the incredibly barren world of commercial radio. The people we want to reach probably read the *New York Times* and *FM Music Program Guide* with more attention then they read *College Radio*. The concept of a "studiomate" is, quite frankly, adolescent. The more than forty girls on our staff have better things to do than sit around and be photographed. Those I've spoken to have merely laughed at the idea.

"*College Radio* should focus more on various types of programming and not on how pretty the girls at North Podunk College are. Perhaps articles by some of the managers and program directors of the better stations would show even carrier operations that radio is more than just music, time and temperature.

"As for IBS, I believe, and I have not discussed this with my fellow directors here at WKCR, that the management should be made up entirely of students. When one graduates, one loses the right to hold office. The men who run IBS are no doubt well intentioned, but things have changed since 1940. Radio is very important. These men see radio from a point of view that has made the medium the horrid morass it is. What IBS needs is active contemporaries at its helm. You may do with this letter as you see fit, but let me again state that I am in no way expressing the official opinion of the Board of Directors of WKCR. If you would like further comments, I'm chock full of them, drop me a note."

Yours truly,
Roger Berkley
General Manager, WKCR

Mr. Berkley, and anyone else who'd like to sound off, consider a note dropped. Let me point out, that unlike what you might guess, Roger is an old friend with whom we've worked in the past.

Two points Roger makes should be questioned before signing off this month. The first concerns "the men who run IBS". If Roger will provide me a list of who he thinks they are, I'll be glad to tell him what year in college they are. Mssrs. Tarleton, Jakielski, Ferrantino, and McCloud are seniors. Of the CR staff, Mssrs. Dabney, Fiery, Fishback and Mitchell are all undergraduates.

Or are you referring to Mr. Abraham? (Who, incidentally, has called me 3 times this semester. That's hardly *running* something.) Well, let me say that I wish I had a 3.5 semester for each time that IBS would have completely folded if it weren't for the support and dedication of Mr. Abraham and his colleagues.

Item two: Studiomates. Roger, get serious!

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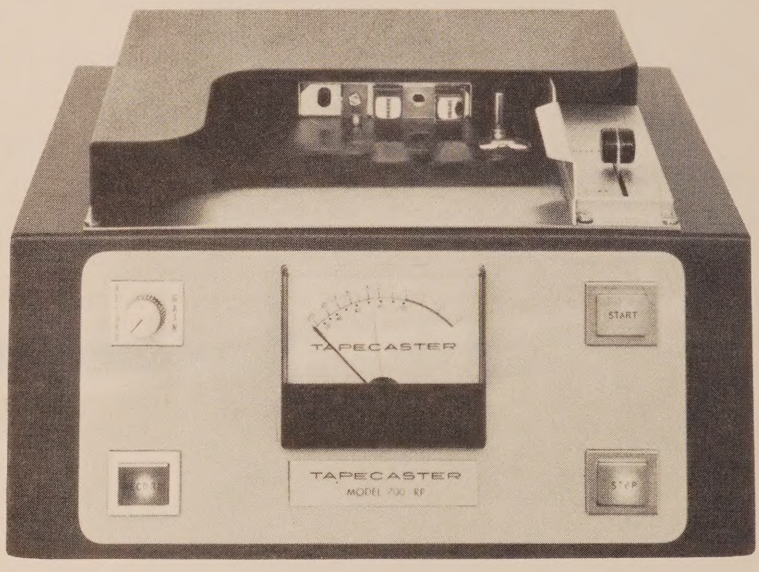

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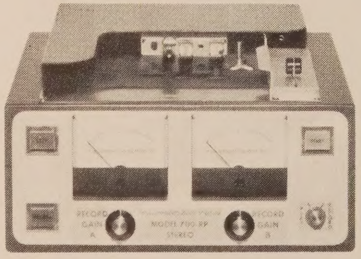

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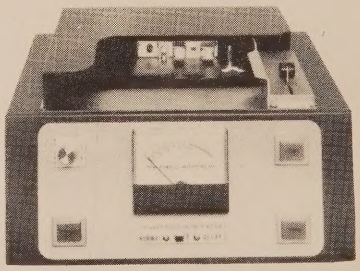

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